

---

This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

Google™ books

<http://books.google.com>



VATICAN. MUSEO VATICANO  
Cursory notes

62

R76VS

1848

**HARVARD FINE ARTS LIBRARY**  
**FOGG MUSEUM**



**HARVARD FINE ARTS LIBRARY,  
FOGG MUSEUM**





7.3.88

C

**CATALOGUE**  
**OF THE SCULPTURES**  
**IN THE VATICAN MUSEUM**

REPRINTED (WITH ADDITIONS)  
FROM THE ROMAN ADVERTISER.

PRICE, 6 PAULS.

**ROME**  
PRINTED BY L. PIALE PUBLISHER  
OF THE ROMAN ADVERTISER.  
1850

1. Piazza di Spagna.

Digitized by Google



Given to the  
**Massachusetts Historical Society.**

BY

*S. A. Green, M.D.*

*April 19, 1870.*

From the Library of the  
Fogg Museum of Art  
Harvard University

0

**Cursory Notes**

IN ILLUSTRATION

OF THE SCULPTURES

IN THE

**VATICAN MUSEUM**

REPRINTED (*with additions*)

**FROM THE ROMAN ADVERTISER.**

EDITED BY CHARLES ISIDORE HEMANS.



**ROME**

PRINTED BY L. PIALE PUBLISHER  
OF THE ROMAN ADVERTISER.

**1848.**

HARVARD  
UNIVERSITY  
LIBRARY

Nov. 10, 1938

Gift of  
Massachusetts Historical Society  
Transferred to  
Fogg Art Museum

*Le Vatican, ce palais des statues, où l'on voit la figure humaine divinisée par le paganisme, comme les sentiments de l'ame le sont maintenant par le christianisme, où sont rassemblées les images des dieux et des héros, où la plus parfaite beauté, dans un repos éternel, semble jouir d'elle-même. En contemplant ces traits et ces formes admirables, il se révèle je ne sais quel dessein de la Divinité sur l'homme, exprimé par la noble figure dont elle a daigné lui faire don. L'ame s'élève par cette contemplation à des espérances pleines d'enthousiasme et de vertu; car la beauté est une dans l'univers, et, sous quelque forme qu'elle se présente, elle excite toujours une émotion religieuse dans le cœur de l'homme.*

CORINNE.

g - NCC  
9 Jc 43

FUGG MUSEUM LIBRARY  
HARVARD UNIVERSITY

62

R76 v s

1848

*The want of an efficient Guide-book to the Vatican must often have been felt by the stranger in Rome, who without the purchase of a monopolised and exorbitantly expensive volume, cannot, owing to the practise of periodically changing the numbers, identify every object by assistance of the usual manuals for tourists.*

*To supply this deficiency is the aim of the present publication, the compiler of which, disclaiming all pretention to artistic experience or scientific criticism, has only, where more than the mere definition of subject is given, desired slightly to indicate the feeling embodied in the more conspicuous of these monuments. The connection of that feeling with the Religion and Literature of the Ancients, is a sub-*

ject it might have been desired to dwell on farther than in the very few instances where it is attempted, had the limits of this publication, and other circumstances permitted. The perfect study of the Vatican Museum, with proper use of the resources of learning, might occupy a life; even the most cursory may be attended with profit, if guided by a spirit of reverential admiration. and the desire of enquiring into those manifestations of the human Intellect and Heart, which have been, in a striking manner, transmitted throuyh the medium of the Arts from ancient to modern times.

---

## PART I.

## MUSEO CHIARAMONTI.

The great corridor of inscriptions, so valuable in illustration of Pagan and Christian antiquities, we pass over as requiring study the results of which would not be suited to these pages. The Pagan inscriptions amount to upwards of 3000; the Christian to somewhat more than 1100; and these last have been all collected and commented on in a work by Gaetano Marini, who spent forty years in the task. At the end of this we arrive at another gallery called the Chiaramonti after the founder of its Museum, Pius VII, whose principal actions for the benefit of the Arts are represented allegorically in the fresco paintings of the lunettes, according to the suggestion of Canova.

Beginning at the right, the order is as follows:

1. *Pythian Games*, celebrated at Athens in honor of Apollo and Bacchus. The corypheus is crowning a herma of the latter; and all the personages of the Chorus appear under the attributes of different Divinities.

2. *Apollo*, a small bassorilievo found in the Colosseum and referred to the epoc of Vespasian.

6. *Autumn*, a recumbent statue on a sarcophagus. This, as well as the *Winter*, are supposed to be not of later origin than the time of Hadrian. The countenance is open and beautifully benignant; the figures of sportive children,

one the Genius of the Vintage presenting grapes to Autumn, are expressive and natural; and the tendency of the Pagan Religion to connect the gayest images of life with the idea of death, in their Elysium, their funeral games and tombs, (so contrasted in this respect with the Faith that ever looks to brighter realities beyond) is exemplified here. On the front of the sarcophagus are rilievi of a Father and Mother with their Son, who wears suspended round his neck the *bolla*, an ornament deemed talismanic, and worn by Roman children till the age for assuming the toga.

14. *Euterpe*. The Muse holds the flute, of which she was inventress, in one hand; the attitude is commanding, the drapery remarkable for dignified simplicity. From the almost severe expression we should say the idea had been rather of Euterpe as the Muse of science, than presiding over lyric poetry, the *giver of delight* as her name imports.

15. *Monumental Statue* from the Sepulchre of the Servili, discovered in 1818 on the Apian way.

16. *Muse* supposed to be Erato, that of amorous poetry.

20. Two *Sileni* supporting a basket of grapes.

21. Centaur carrying a Cupid, or infant Bacchus.

24. Tritons, Nereids and Diana Luna, corresponding to the Isis of the Egyptians; hence the conclusion that the tomb to which the piece served as a covering, belonged to one initiated in the mysteries of that Goddess.

The Tritons and Nereids were represented on Sepulchres, their office being to conduct virtuous souls to the Islands of the Blest.

29. *Fauness*. The vivacity and lighted animation of this bust is singular; it is remarkable as one of the few marbles representing the female sex of the race of Faun.

30. Bust of *Antoninus Pius*.

39. Altar-piece of Venus: this little work in *paonazzo* marble, with the figure of the Goddess, a dolphin and Priapus, is admired for delicacy of finish, and beauty of material.

61. *Urania*, Muse of Astronomy.

62. Sleep, or the Genius of Death:

The former character is assigned to this figure by Visconti, the latter by Pistolesi. In the "Museo Pio-Clementino" it is observed: "That this Deity (Sleep) is imaged in the beautiful monument we are examining, cannot be doubted, since the expressive attitude of falling into repose is distinguished in all the limbs, particularly in the softly closing eyelids, and in the head that droops over the left shoulder oppressed by heavy drowsiness". It is supposed by Visconti that the Altar over which the right hand holds an inverted torch, refers to one at Træzene erected to the Muses and to Sleep, unitedly; this God having been considered, as holding power over the sense and leaving the fantasy its free action, especially the friend of the Muses, whose mysterious influences it was believed that dreams were the often-chosen medium to impart. As the Genius of Death this Statue



is mentioned by Byron among those that made the greatest impression upon him in the Vatican; and however we should yield to the authority quoted, the latter seems to us an attribution most in harmony with the expression of this exquisitely beautiful figure. It seems like the fading away of an existence, in a calm, painless transit so etherialising to the palpable form, that, as we gaze, we might fancy it about to vanish, or, like the Narcissus of fable, to undergo some metamorphosis still beautiful: A conception of the Angel of Death so refined and affectingly graceful might recommend itself even to the feeling of Christianity, and, were it such, we might justly say,

They feared not death, whose calm and gracious  
thought

Of the last hour had settled thus in thee; in any acceptation of its subject, a depth of feeling, a very soul of poetry is embodied in this statue, distinguishing it among the greatest treasures of Art.

63. Minerva, in the marble called *grechetto*.

69. Sepulchral rilievo:

In one part a car drawn by goats, is emblematic of the passage of the Soul to another life; in the other, a banquet scene, of the repose of the body in death. The Sun and Moon are introduced as symbols of the beginning and close of human life.

72. A Bacchic frieze, in which Genii are seen engaged sportively in the chase, under a

row of arches from which hang the symbols of the God of wine.

73. Phrygian soldier, supposed, from a certain nobility of aspect, to be Ganymede before Jupiter, or Paris looking up to Mercury as he bears the golden apple.

74. Pluto with Cerberus chained by his side.

81. Ceres.

83. Hygeia, the Goddess of Health, a matronly, yet soft and gracious aspect.

82. Mercury in the act of enjoining silence, a headless Statue.

84. Faun playing the flute.

85. Sleep: the God is here represented as a winged Child reposing on a fleece, with the poppy flower in the left hand, the shoulders resting on a lion's cub, — emblem of his irresistible power, — and a lizard gliding at his feet with the same significance. Ancient fable gave to the God of sleep various attributes and properties full of meaning. He was the son of Night, and brother of Death; Hope also was his Sister, her fair promises, like his dreams, proving often delusive. Some regarded him as the Brother of Lethe, possessing virtues, like that stream, to cover all things with oblivion; the friend of the Muses, the Conservator of life; the Power of soothing, the Wanderer of night, were his epithets. An enchanted palace was assigned to him, which Homer places in the isle of Lemnos, Ovid in the country of the Cimmerians in Southern Italy; whilst Ariosto in the XIV Canto of the "Orlando," gives a fascinating descrip-

tion of his mansion in a valley of Arabia. In the V book of the *Æneid* he appears with a branch steeped in Lethe and imbued with Stygian magic, which he waves over the head of the predestined Palinurus. He is placed on a throne of ebony, or on a bed of down surrounded with black curtains; sometimes he pours a soporific liquor from a horn, while a tamed lion crouches at his feet.

85. *Æsculapius*. 86. *Hygeia*.

87. Hercules as a child, supposed to be a portrait.

94. Mercury conducting the souls to Orcus.

120. Priestess of Vesta, with a vase of perfumes for religious use.

121. Clio; the Muse of History is crowned with laurel, and has beside her a casket for books with a scroll. Nothing could be more calmly gracious than the expression, more majestic and yet delicate than the form. Pistolesi ( "*Vaticano descritto*" ) observes that, though redundant in detail, there is nothing confused in this statue, and the eye examines its *tout-ensemble* with peculiar pleasure. A lofty idea of the attributes of History, as benignant, dispassionate, the guardian of Truth and rewarder of Virtue, must have inspired the artist of this lovely Statue.

122. Diana girded for the chase.

126. Nereid seated on a Triton, and blowing the *conca marina*, whose potent sound allayed the violence of tempests.

128. *Esculapius* and *Hygeia*, his daughter.

129. Castor and Pollux at table with the

daughters of Leucippus, whom they tore from their husbands at the marriage-feast.

130. A mysterious bassorilievo, supposed to be Jupiter Serapis, or the Sun, to whom a devotee is addressing her supplications.

131. Sepulchral rilievo, with Bacchus on a couch, and a Faun blowing the fire, as if to prepare a banquet.

134. Head supposed to be either Adonis wounded, or Narcissus looking at himself in the water.

135. Julius Cæsar veiled for sacrificing, as the *Pontifex Maximus*.

139. Pancratiast, crowned as victor in the pugilistic and wrestling games, whence the name derives.

140. Herma of a Philosopher, much admired.

144. Bust named Plato, but more probably a bearded Bacchus, or one of his Priests.

148. A nest of storks being fed by their parents, the allegory of filial love.

175. Bacchus, a restored torso — a graceful and animated figure, yet with nothing of the inebriate in character. Joy seems here refined into its poetic ideal.

176. Female statue, mutilated and headless, and therefore not to be identified; but the grandeur of form and the drapery, violently agitated by wind, yet perfectly harmonious and dignified, distinguish this as a work of the highest order.

Some have conjectured it to be Diana, descended from her chariot to visit the sleeping

Endymion; others a Niobe; others Ariadne in pursuit of Theseus.

177. Muse, supposed to be Polyhymnia, but uncertain.

183. Mercury with Infant Bacchus.

184. Front of Sarcophagus with a helmet placed on an Altar, two Genii supporting a disk, and two others attempting to rend a tree; supposed to be allusive to the strength and prowess of the deceased.

186. Warrior on horseback, probably Perseus, a bassorilievo in Greek style.

190. Bust of Juno. 191. Boy with two torches, believed to represent the morning and evening Star. 192. Diana.

195. Matidia, the niece of Trajan.

197. Pallas, or Rome; the latter character is assigned by Pistolesi, the former by Visconti, who regards this as one of the sublimest works of the Greek chisel.

The eyes, which are restored, are believed to have been of ivory, with gems for the pupils.

198. Cippus with reliefs relating to the origin of Rome. 199. Torso of Bacchus.

200. Female Bust, with head-dress of the time of Trajan.

204. Fragment with an Etruscan Deity, and mutilated figure of an Augur.

240. Britannicus, the head a portrait of the son of Messalina, affixed by a modern restorer.

241. Lysias the Orator.

242. Apollo Citharædus, a Statue youthful, but serious in character.

248. Bassorilievo with figures of Muses and two Poets, supposed to be Homer and Pindar.

250. Fragment supposed to be a votive offering to Apollo on the occasion of some initiation.

The God is represented making a libation.

254. Niobe, a beautiful Bust.

255. Jupiter Serapis, in *bigio* marble.

256. Head supposed to be Sappho, marked rather than beautiful in features.

258. Bacchus, a mutilated figure.

294. Hercules semi-colossal.

312. Gladiator falling beneath a lion whom he has transpierced.

322. Asiatic women following in the triumph of Bacchus.

352, Venus rising from the sea, or out of a bath, a lovely figure, the character that of innocence and girlhood. The arefulness displayed in the head-dress confirms rather the supposition that the Venus here represented is leaving the bath, with the vase of perfumes in one hand for anointing the hair, and perhaps the limbs also, as was the custom after bathing. The statue is formed of three separate antique fragments, the arms and feet being restored by a modern hand; it is supposed to be a copy from a Greek original by a Roman Sculptor.

353. Nymph seated on a rock, a statue much praised.

354. Venus leaving the bath.

362. Niobe. 366 Faustina the Younger.

367. Hercules. 372. A Fragment, the only one existing in Italy, of the inner frieze of

the Parthenon, representing the Panathenaic festival.

373. Sappho. 399. Head of Tiberius.

400. Tiberius with the civic crown of Oak, a statue of admirable execution, a character of intellect and clemency difficult to reconcile with our idea of this Tyrant.

401. Head of Augustus.

402. Muse, supposed to be the portrait of a Poetess.

407. Fragment, with the story of Diana and Acteon.

410. Ariadne. 414. A Faun. 415. Venus.

417. Bust of the young Augustus, considered one of the greatest treasures of the Vatican. The deep thoughtfulness and latent powers of intellect expressed in this head, are singularly combined with the softness of childhood.

419. Flora. 421-2. Demosthenes and Cicero.

450. Mercury. 451. Nymph, a graceful and dignified figure.

454. Esculapius.

464. Sacrifice to the Persian Mithras.

494. Tiberius, a much admired Statue, on which the Roman Government spent 12,000 scudi, but the high expression of the other is wanting.

495. Cupid, a copy of the famous work of Praxiteles in the Capitol.

496. Minerva, called *Pacifera* because unarmed, and with the olive-branch in her helmet.

498. Clotho the Parca.

505. Antoninus Pius. 509. Ariadne, bust of a beautifully mournful expression.

510A. Cato.

511. Juno Regina, a colossal head.

512. Venus, a bust of a high order of beauty, haughty, but gracefully intellectual.

555. Pompey. 556. Lucius Verus.

558. Pallas. 566. Trajan.

587. Ceres, the head being a portrait of Faustina.

588. Venus Gabina, so called because found at the ancient city of Gabii: an idea of the Goddess far more elevated, than is displayed in most of her Statues. Here the feeling seems to rise infinitely above the Mythology of antiquity. It is not merely the type of physical beauty which is presented, but the personification of a Principle asserting its sway over the Soul by a mysterious, yet beneficent spell. She seems. "In all her Sovereignty of charms arrayed," to unite the benign Genius with the attributes of an Enchantress Queen; and Herace's,

O Venus Regina Cnidi Paphique!

would be a fit apostrophe to *such* a Goddess.

589. Mercury. 599. Paris. 600. Augustus.

604. Bacchus with the ornaments of Venus.

606. A. Neptune, a head of wild and powerful character.

607. A Genius: this bust, though of childlike contours, has an expression of thoughtfulness and pity, that the more we examine it, the more interests. It might be the countenance of a Guardian Angel looking down with divine compassion on sorrow and frailty.

608. Agrippina the Younger.



635. Torso, with head of Phillip the Younger.

336. Ceres, the head supposed to be a portrait of Faustina: the Statue placed on a beautiful Altar, around which are sculptured eight Divinities with their symbols.

637. Torso, in the Greek style.

641. Juno persuading Thetis to her marriage with Peleus.

644. Celebration of the mysteries of Bacchus.

647. Atys. 648. Apollo Lycius.

652. Centaur placed upon a modern bust.

653 A. Antonia, daughter of Marc Antony and Octavia.

655. Perseus supposed in the act of shewing the head of Medusa, reflected in the waters, to the daughter of Cepheus. It is observable that in this small figure of the ideal Hero, the physically powerful is combined with no approach to the stern or truculent — a conception with some analogy to that of the Archangel in Christian art.

669. Daughter of Niobe.

671. Infant Hercules. 674. Ganymede.

681. Pallas. 692. The young Hercules crowned with poplar. 697. Cicero.

701. Ulysses presenting wine to Polyphemus.

702. Commodus, a head slightly resembling some portraits of Byron, with a refined but not pleasing expression.

724. Herma of Bacchus in *giallo antico*.

732. Hercules stretched on a lion's hide.

720. Terminal Jupiter, remarkable for the

quality of marble called penthelic, and the antique Greek style of treatment.

717. Julian the Apostate.

713. Melpomene: of an inspired yet mournful expression peculiarly suited to the Muse of Tragedy.

709. Bacchus on a tiger, Silenns on an ass, and other attendants of the God.

686. Tuccia the Vestal Virgin, passing through the ordeal by carrying the water of the Tiber in a sieve to prove her innocence, a story mentioned by Pliny.

684. Esculapius.

639. Julia Soemia, Mother of Heliogabalus with the attributes of Venus.

638. Hermaphroditus.

626. Isis. 591. Claudius, a semi-heroic Statue.

274. Trajan, a head admired for its speaking animation.

568. Sacrifice of Mithras, a mystic allegory: the bull sacrificed is the symbol of the Moon, the Serpent licking the wound, that of the Persian Bacchus, who presided over the liquid element. Two Genii hold torches, one lifted, the other inverted, to represent the rising and setting of the sun.

548. Diana Lucifera.

547. Isis, a colossal bust considered the most magnificent monument of the worship of that Deity in Rome.

The veil alludes to the mystery which surrounded her rites. In the passionless countenance and large solemn eyes, is a grandeur of

repose, that strikes with awe as in the presence of the supernatural.

546. Sabina, the wife of Adrian, represented as Venus.

530. Bust of Livia, beautiful but cold, and with the character of a dignity that, feeling itself above all others, sustains the habit of imperial reserve.

453. A Hero, conjectured to be Meleager; the imperial globe and Victory being modern additions.

452. Venus. 441. Alcibiades.

392A. Jupiter. 392. Adrian.

383. Annia Faustina, the wife of Heliogabalus.

298. Bacchus, a high ideal of this Deity, beautiful and serious.

297. An Athlete reposing after victory.

296. Hyacinth, or another Athlete victorious.

287. Sleeping fisher-boy, the appearance of fatigue and delicacy of contour much to be admired.

279. God of Sleep with his symbols, the butterfly, the poppy, and a mole.

245. Polyhymnia. 216 and 218. Venus.

182. Altar with the Menades dancing before Venus, a monument of the early Greek style which seems a transition from the Etruscan.

181. Diana Triformis. a mysterious monument in which the Goddess appears in her triple aspect, Diana on earth, Luna in Heaven, and Proserpine in hell.

179. Sarcophagus with the entire history of Alcestis. 165 A. Nero when a boy.

157. Flavia Domitilla, wife of Vespasian.

124. An imperial figure, with the head of Drusus.

113. Esculapius, with a Greek inscription in which a father prays for the recovery of his son.

107. Julius Cæsar. 102. Genius of Hercules.

65, 64. Augustus and Trajan.

53. Infant Hercules. 49. Marcus Agrippa.

47. Bacchus Biformis, the only existing monument representing the double aspect of the God, in youth and old age.

19. Paris. 18. Apollo.

13. Sarcophagus with the recumbent figure of Winter; the pine, the tortoise and the swan, which the little genii around are playing with, were attributes of this season.

8. Genii at the games of the Circus.

7. Vintage scene with the God Terminus, and Genii treading grapes.



## PART II.

## BRACCIO NUOVO.

Immediately after passing the screen work to enter the Chiaramonti Gallery, a portal to the left is reached which opens on the Gallery called *Il Braccio nuovo*, formed likewise under Pius VII and commenced in 1817, the contents of which are indicated as follows:

1. Bacchus, clothed in a tiger-skin, the head modern: the description of figure without limbs of which this is an example, called *Herma*, used to be placed by the Athenians on each side the thresholds of their homes from motives of Religion; at the boundaries of fields (hence called *Dei Terminales*); in libraries, villas, also in solitary and wild places, to excite the remembrance of the invisible Powers. The heads not only of Dieties, but of distinguished men, were sometimes placed on the *Hermæ*, and crowned with flowers, or even gold—hence the epithet for a great man, *Vir quadratus*; and in the Italian language, at this day, *testa quadrata* applied to persons of talent. The present *Herma* is admired for a grandeur of style peculiar to the Greek school.

5. One of the *Cariatides*, believed to be of the six that sustained the portico of the Temple of *Pandrosia* at Athens. The story of the City of *Caria*, whose male inhabitants (for their alliance with the Persians) were put to the sword, and the female made slaves, (the highest in

rank being condemned to carry burdens), by the Athenians; is well known as being perpetuated in these peculiar statues which served for architectural purposes.

7. Melpomene. 8. Commodus: the statues of this Emperor are most rare, the Senate after his death having ordered all his images to be destroyed. He is here dressed as a hunter, the chase and gladiatorial combats having been his passion; and we are reminded of the story of his slaying 100 lions in the theatre, with the javelin, on the same day. The dressing of the hair in this statue is an evidence of his attachment to the worship of Isis, whose devotees adopted this peculiar mode; and it is observed that another indication of this Emperor's personality may be perceived in the beard, which has the appearance of being burnt instead of cut—this practise having been suggested by fear to the tyrant.

9. A Dacian: the victories of Trajan multiplied the images of these barbarians in Rome.

10. Pallas. 11. Silenus with the infant Bacchus: one of the most celebrated of ancient Statues, remarkable as well for fine execution as for delicacy of feeling. The tender interest with which Silenus looks on the Child, and the bright intelligence in its little countenance are beautiful. The hands and arms of the former admirably express the care with which he sustains the infant God.

It is not the idea of Silenus as the grotesque and coarsely jovial demi-god, but as the Phi-

losopher who accompanied Bacchus on his expedition to India to assist him with the counsels of wisdom, — who is often introduced solving the profoundest problems of science, — which is embodied in this statue.

*This contradiction of aspects becomes intelligible when we remember that not merely an individual, but a race is represented under the name Silenus, who was in fact the Faunus of maturer years; and the Tutor of Bacchus was the Father of the inferior Sileni, himself the Son of Mercury, or of Pan. Thus he is invoked by Hesiod — Hear me, thou instructor and much revered Nurse of Bacchus — most excellent of Sileni, honored by all Gods and mortal men!" A remarkable record of the ideas attached to him, is the VI Eclogue of Virgil, which tells how, asleep and overcome by wine, he is surprised by two young shepherds, whom he had often flattered with the hope of hearing his song, and being bound by them, playfully yields, uttering a song or rather vaticination, in which the profound mysteries, of the origin of things, and a complete system of Cosmogony are revealed, whilst brutes, and even inanimate Nature listens fascinated to the sounds, and the vallies repeat them to the stars:*

*Ille canit, pulsa referunt ad sidera valles.*

14. Antinous with attributes of Vertumnus: Pistolesi observes that, while other statues of Antinous have the characteristics of the Egyptian, this has those both of the Egyptian and Greek style. This favorite of Adrian threw himself

into the Nile at Besa, where the Emperor had been possessed with a foreboding, that without the sacrifice of another, his own life must be forfeited. Adrian caused a Temple to be built on the spot, appointed priests, priestesses and sacrifices to Antinous; and an oracle was said to have taken its seat in his Sanctuary. The affecting interest of the story may have contributed to exalt Antinous into an ideal of beauty and heroic grace. A city sprung up, and took its name from him, round his Temple; the Egyptians represented him as Orus, the Chaldeans as Apollo, the Smyrneans as Bacchus, the Bithynians as Mercury.

17. *Æsculapius*: this admired Statue is conjectured to be a portrait of the physician, named Autonius Musa, who saved the life of Augustus, and received the distinction from that Emperor of having his Statue erected in bronze.

18. *Claudius*. 20. *Nerva*.

23. This majestic statue was published by Maffei with the name of Livia, according to the system of historic and personal interpretation of subject in every monument of art. Arguments have been brought forward for believing it the Tragic Muse, who has elsewhere been represented thus veiled and wearing the *Cothurnus*, or sandal raising the height of the figure by its thickness. The thoughtful, almost melancholy expression would accord with this subject, but as the figure of *Pudicitia* has been frequently found on Roman medals with these attributes, the name "Modesty" has been generally agreed



upon. No similar image has been found amongst the monuments of early Greek art, but a Goddess was recognised in this personification from the times of Hesiod, and the Greek sculptors who flourished under the Cæsars, may have treated subjects suggested by the Romans, though neglected by the great masters of their own country. The grace and finish of this statue are regarded by Visconti as essentially Greek, though belonging to the epoch which preceded the decline, rather than that when an austere simplicity in the Arts was connected with the political liberty of Greece. The head, though beautiful, is a restoration, and had the original existed, the portrait of some imperial lady might have been recognised, this homage of investing some *Augusta* with the attributes of Modesty having been frequently paid by the Artists of the Empire. In drapery, the richness of folds with the indication of the forms beneath being so finely exemplified, the work presents a model. The name "Modesty" has been given not inappropriately, though the term is far from expressing *all* that the noble, we may say sublime, aspect conveys. We can hardly suppose that the Art capable of producing this could have flourished in a state of society where the position of woman was other than surrounded with dignity and respect; or where high moral influences were not apprehended and recognised in her. The lofty repose of a Being perfectly in harmony with itself, calm in the consciousness of that perfection attained which superior na-

tures habitually strive after, manifests itself in the regal aspect, the proudly beautiful lip, the attitude of self-possession and graceful majesty — an abstract of the Roman Matron, in the most magnificent, the most fair ideal we are accustomed to entertain of her.

24. Pollux; a colossal bust of a serious and beautiful character.

26. Titus, a statue much valued, and admired for the drapery especially.

27, 40, 93, 101. Colossal Masks of Medusa.

*Horror is strangely blent with beauty in the story of Medusa as detailed by ancient Poets. She was the only one of the Gorgons subject to mortality, but, as described by Ovid, of the highest personal charms, especially admired for her hair — Neptune becoming enamoured of her, the sanctuary of Minerva was violuted, and the change of those locks into serpents, the dower bestowed on that beauty of a spell that petrified the beholder, was the vengeance inflicted by the Goddess, who when afterwards assisting Perseus in slaying Medusa, was so fascinated by the mournful music of her sighs and the hissing of the serpents, that she invented a flute with power to imitate the sounds. The results of guilt to the inner life, and the bitterness of its punishment, especially as visited on woman, might perhaps have been the moral lying beneath the surface of this fable.*

28. Silenus a Statue in Parian marble from a Roman chisel.

29. 30, 32, 33, 36, 41. **Faunus.** The association between the mysterious or wildly beautiful in Nature and the idea of superhuman Power, may have given rise to the worship of Faunus, one of the most poetic creations of Mythology: his existence was rural, but had more refinement than that of the Satyrs; his voice or flute was heard in the solitude of deep woods, where the pine and olive were especially dedicated to him; his arrival in Italy from Arcadia, and departure, were celebrated by two feasts every year in the villages, and he was revered as the propitious Genius of Agriculture. Of his Statues here, that numbered 41 is the most beautiful, a personification of the Sylvan Deity graceful, wild and poetical.

The beneficent influences of Faunus are eloquently honored by Horace, who describes the repose and fearless enjoyment of his festivals with poetic figures the most lively—

*Inter audaces lupus errat agnos;*

*Sparget agrestes tibi silva frondes—*

“As in Italy (says Anthon in commenting on this passage) the trees do not shed their leaves until December, the Poet converts this into a species of natural phenomenon in honor of Faunus, as if the trees, touched by his divinity, poured down their leaves to honor his path; for it was customary to scatter leaves and flowers on the ground in honor of distinguished personages”.

31. Priestess of Isis, with an aspergillum and vase of holy water, The discovery is due to

Winckelmann that this statue does not represents the Goddess, but one of her Priestesses, a mode of fastening the veil over the breast being a distinction in the statues of Isis. The gentle dignity and serious expression of the Priestess is happily appropriate. The work is believed to belong to the time of Hadrian.

34, 35. Hippocampi, mounted by females, the one with a necklace supposed to be Thetis; the other Venus.

37. Diana. 38. Ganymede, a most graceful Statue, formerly serving to adorn a fountain.

This work from its exquisite beauty is allowed to be unquestionably the original of a Greek chisel. The attitude is observed by Winckelmann to be only given, among Deities, to those whose characteristic was softness—and therefore well suited to Ganymede, the youth said by Homer to have been the most beautiful of mortals, and carried by the bird of Jupiter to Olympus, because the earth was not worthy of him. A higher interpretation is given to the fable by Cicero and others, namely, that for perfections of virtue, not of form only, the Dardan youth was translated. It seems that in sculpture *both* these ideas, with the most refined embodiment, the purest significance, have united—and Ganymede becomes, in Angelic beauty, the personification of angelic graciousness. The name *Phaidimos* on the trunk of the tree supporting this figure, is believed by Visconti not to be that of the Sculptor (none of such name being recorded) but an epithet only — “Illustrious”.

39. Vase of black basalt, the handles in imitation of the *ferula*, a Greek plant sacred to Bacchus; around the rim are entwined thyrsi crowned with pine, surmounted by a wreath of acanthus and separated by four Bacchic with two tragic masks (the grave and the gay, the symbols of festivity and the Sepulchre often appearing blended in Pagan monuments, with deep significance). This vase stands on a pedestal of Oriental granite, in the centre of an ancient mosaic with figures of Fauns each bearing some symbol of Bacchus.

43, 58. Julia Soemia, Mother of Heliogabalus.

44. Wounded Amazon; one merit for which this statue is admired, is its uniting the expression of physical suffering, for the wound, and mental for the loss of victory; whilst the character of beauty is in no way lost.

46. Plautilla, wife of Caracalla.

47. A Cariatide, remarkable for fine drapery.

48. Trajan, believed to be an excellent likeness.

50. Diana gazing on Endymion. Delight mixed with surprise and the fear of awakening him she softly approaches, are admirably distinguished in this figure. The drapery is long, instead of being gathered at the knee as in other statues of Diana, the huntress not being her character here. A certain awe, as well as tenderness is finely appropriate to the subject of this Statue—Affection watching over the sleep of the beloved object “all unconscious of the joy ’tis giving”.

52. Supposed to be Plotina, wife of Trajan.

53. Euripides with a tragic mask and a scroll of papyrus. In this noble statue is the character alike of physical and intellectual power, at the same time of high mental refinement. 55. Manlia Scantilla, Wife of Didius Julianus, who by her advice purchased the Roman Empire when put to auction by the Pretorian guards. A. D. 192.

56. Julia, daughter of Titus, supposed to personify Clemency.

57. Bust supposed to be the Consul L. C. Cinna.

59. Abundance with the cornucopia.

60. Bust, said to be of Sylla, hut the inference merely drawn from an excrescence on the right cheek, corresponding to that described on the face of Sylla.

62. Demosthenes, the hands restored. This wonderfully expressive Statue has been the subject of much eulogy, and the tenor of the Orator's life, it has been said, may be divided in the countenance. A peculiarity in the lips indicates his hesitation of speech admirably; and with high refinement of intellect, a lower degree of moral vigor seems apparent. The lines on the statue erected to his memory, are translated:

Si tibi par menti, robur, Vir magne, fuisset  
Grecia non Macedæ succubisset hero.

67, 67. Mercury and Hercules, two Hermæ of style noble in simplicity—the Hercules distinguished for freedom from the vulgarity of merely physical, and the predominance of purely intellectual vigor. We are reminded much

of the classic outlines of Flaxman, by these works.

68. Marcus Aurelius. 69. Bust supposed to be Gordian, and very beautiful.

70. The young Caracalla. 71. Amazon; the character of the female warrior is admirably conveyed in this statue—intrepidity, suppleness and vigor reconciled with forms in no way departing from the feminine. The attribute of the warlike becomes intellectual, and gives the idea of power exerted over moral objects, in the refined conceptions of Greek Sculpture.

72. Ptolemy, Son of Juba, King of Mauritania. 74. Clemency, holding a patera to receive prayers as the offering of mortals,

76. Alexander Severus.

77. Antonia, the wife of Drusus.

80. Statue supposed to be Plotina, the wife of Trajan.

81. Adrian. 92. Pallas.

83. Diana. 86. Fortune with a diadem as Queen, a veil as mysterious in origin, a rudder as the directress of human events, a cornucopia, as the dispenser of riches.

89. Greek Philosopher. 90. Lucilla, daughter of Marcus Aurelius.

91. Marciana, sister of Trajan.

92. Venus Anadiomene, i. e. rising from the sea. This statue, full of innocent unaffected loveliness, is conjectured to be a copy from the last, and one of the most famous pictures of Apelles, which the artist did not live to complete more than in the upper part of the figure,

a circumstance that may have suggested the veiling of the lower part, though this adjustment of drapery was conventionally given to all female deities of the sea. The attitude of Venus, in ringing the water from her long hair, is exquisitely graceful.

94. Hope. 95. Apollo.

96A. Marc Antony, a head remarkable for its accordance with the character of the original—much intellect, animation, and refinement, yet obvious vanity.

97. Wrestler in repose. 98. 132. Julia Domna, Wife of Severus.

99. Prize-fighter pouring oil into one hand, to anoint his body.

100. Marcus Aurelius. 101. Prize-fighter with vase of ointment, just opened.

102. Augustus Cæsar, 102A. Commodus.

103, 105. Athletes. 107. Lepidus, the Triumvir. 107. Pallas. 108. Diana.

109. This superb statue (ascribed to the Alexandrian school) contains, as it were, the whole natural history of Egypt, of the course, changes and accidents of the great river. The head is crowned with Egyptian plants; one hand holds the cornucopia, the other a bunch of corn, allusive to the fertility resulting from the inundations; the left is supported on a Sphynx, on whose fore head is creeping the Egyptian asp, the Sphynx itself being emblem of Horus, the Sun-god who presided over the Nile. The 16 children sporting so gracefully on and around the colossal image, typify the 16 cubits to which



the inundation attains at its height; and one of them endeavors to move the veil which hangs from the arm of the God over a source of water, to indicate the geographic mystery surrounding the origin of the Nile. In the bassorilievi is a battle between a Hippopotamus and Crocodile, exactly in the manner the two animals are described to assail each other; also the sacred Ibis, and the little figures attacking the crocodile are the Tentyrites, the people of Egypt described by Pliny as lilliputian in stature and famous for their skill in hunting the crocodile. The Nile personified has been found on a gem with the inscription, *Providentia Dei*; and the noble character of gravity, benignity and majestic repose in conscious might, which distinguishes this figure, seems proper to unearthly, immutable and beneficent existence.

111 and 116. Julia, daughter of Titus.

112. Juno Regina, the most softly beautiful idea of the Goddess perhaps to be met with in any sculpture—yet not wanting a royal character a thoughtful dignity.

114. Minerva, called Medica from the symbol of the serpent—though, according to Plutarch, its significance was Prudence. — Words could hardly do justice to the supernatural beauty of this statue, which in its passionless majesty, its character of godlike power and perfect repose, makes the impression as if a Being eternal and immutable were revealed to us. It does not seem so much the Minerva of the Iliad, in whom the gorgeous and terrific predominate,

who sweeps through the skies like a comet with a train of fire, striking dismay in the armies — but rather the more gracious aspect of the Goddess in the *Odyssy*, and the “Furies” of *Æschylus*. We gaze on the form with awe, but an awe that elevates and delights.

117. *Claudius*. 116. 127. *Dacian Slaves*.

120. *Faunus*, a copy from the celebrated work of *Praxiteles*. 123. *Lucius Verus*.

124. *Phillip the elder*. 125. *Apollo*, a beautiful bust full of inspired expression.

129. *Domitian*. 132. *Mercury*. Few antique statues have been enlogised so highly as this. The character is mildly intellectual, dignified yet perfectly free from haughtiness, serious, but with no touch of severity. The attitude is observed to be that of listening and of incipient movement, as if the God were about to obey a mandate of *Jupiter*, or meet the prayers of a mortal suppliant. A vigor and boldness of style indicate the period when Art was at its zenith, and the softness that degenerated into mannerism, had not yet been adopted. *Visconti* ascribes to this work a greater antiquity and higher merit than the *Mercury*, formerly called “*Antinous*”, in the *Pio Clementino Museum*; and believes the latter to some extent copied from the present. The *chlamys*, or *pænula* was the robe given to *Mercury*, in the character of Protecting Divinity of travellers.

134. *Vespasian*. 135. *Herma* with Greek hexameter inscription.

## PART III.

## MUSEO PIO-CLEMENTINO.

Clement XIV had hardly ascended the throne when he conceived the idea of collecting the greatest treasures of Sculpture, scattered over various private galleries of Rome, and placing them in the Museum of the Capitol to become the highest artistic glory of the City. The counsel of his Treasurer General, Braschi, diverting him from the purpose of fixing on the Capitol (already sufficiently stored with monuments of Sculpture) for this location, and recommending the formation of an entirely new Gallery, the Pontiff caused to be prepared in this object the magnificent suite of halls, porticos and courts, which in its completion received, from his own name and that of his Successor, the title *Pio-Clementino*. Braschi had been ordered to spare no expense either in the purchase of works owned by private individuals, or the opening of excavations in spots, where the discovery of buried treasures might be expected; and when he himself had been crowned with the tiara (in 1775) as Pius VI, the alacrity with which the works of the Museum were forwarded, and the expenses lavished on it continued increasing, till the whole, as now before us, was accomplished. If Institutions for the promotion of national prosperity claim our respect for the Governments which have given birth to them; that principle in which the Papal has bestowed

wealth and energies on objects connected with no views of ambition or selfishness, must command the gratitude of all enlightened nations. The Roman Pontiffs have in this respect done more than secure advantages for their subjects alone; they have assisted towards the refinement and elevation of [the human Mind, they have extended their Sceptre over realms more glorious than those for armies or navies to subdue.

We proceed to indicate the contents of the Pio-Clementino Museum:

*Quadrata Vestibule.* The ceiling of this is ornamented with paintings on Scriptural subjects, and landscapes, all by Ricciarelli, otherwise called Daniel da Volterra. The works of Sculpture are arranged as follows:

1. Sepulchral monument to a Matron Lady who is represented as Venus with the apple, lying on a convivial conch. A little Cupid at the head offers a mortuary crown; another, at the feet, has a quiver.

2. Sarcophagus found near the Porta S. Sebastiano, and recognised by the inscription as that of the great grandfather of Scipio Africanus. The bust crowned with laurel, and found in the same place, is believed to be that of L. Cornelius Scipio, whose name is recorded on one of the epitaphs set in the adjacent wall.

3. The Belvedere Torso. The descriptions given by Winckelmann and Mengs of this great work, have left little new, nothing juster, to be said in its praise. It is by both assumed to be Hercules after his elevation to the rank of Demi-

god, and in company with Hebe, his bride; "The Artist (says Winckelmann) has imaged in this Hercules the most sublime idea of a body elevated above nature, of a man, mature in age, exalted to that immunity from natural infirmity which is proper to the Gods. He is represented as he must have been, when, purified by the flame from all human infirmities, the privilege was obtained of sitting among Deities; and appears exempt from the necessity for nourishment or exercise of physical powers, since no veins are visible on the surface, and nature seems satiate without the taking of food. From the fragment that remains, it is inferred, the right hand must have rested on the head, to indicate repose after his labors; the head to have had its regard directed upwards, as suitable to the Hero contemplating in satisfaction the great enterprises he has achieved; the back is slightly curved as in meditation; the chest majestically elevated, the limbs lengthened and powerful. We must admire the artist's skill in the contours, the softness of the forms, their delicate transitions blending together, and the muscles that rise and fall with beautiful undulations, one insensibly losing itself in the other".

Mengs considers this Torso to unite the beauties of all other antique statues; to possess a "variety so perfect, that it becomes almost imperceptible". Visconti differs from Winckelmann in the supposition of the attitude, and suggests, that the right hand might have been resting on the club, or sustaining a cup with the

draught of immortality, or extended to caress the Hebe supposed to have been placed at his side administering the ambrosial daught. However this question may be decided, the received fact that both Michelangelo and Raphael educated and developed their Genius by the study of this work, is its most magnificent eulogium; and its reputation as the finest existing monument of Sculpture may be justified by the less scientific observer on the consideration, at least, what must have been the whole if such the fragment! From the inscription recording the name of the Artist, Apollonius an Athenian, Winckelmann has inferred its epoc to be posterior to that of Alexander the Great.

*Circular Vestibule.* 4 and 5. Two fragments of draped statues, the latter of which was especially the admiration of Raphael, the beauty of whose draperies is considered referrible in a great degree to this model.

6. Cupid and Psyche before the throne of Pluto and Proserpine, a bassorilievo. The heavily folding drapery of the figure of Pluto is allusive to the mystery, sometimes expressed by the head being veiled in his image, which suited the God of Tartarus, hence called *Aides* in the sense of obscure, invisible.

The other contents of this vestibule are two fragments, both highly valued, and an antique vase of white marble.

On the balcony, called *Belvedere* from the beautiful prospect commanded, is a very precious *Anemoscope*, or horologue of the winds, the

names and variations of which are indicated in Greek and Latin on the 12 faces.

*Hall of Meleager.* Meleager, group in the marble of Hymettus. The Hero is represented reposing on his lance after having slain the Calydonian boar, the terrific monster sent by Diana to devastate the Kingdom of his Father, who had neglected the worship of that Goddess. The left hand, with the lance it sustained, has perished, and out of reverence for this work, even Michelangelo shrunk from restoring it—perhaps the greatest compliment that could have been paid. Visconti observes that the forms of this figure, though not reaching in sublimity of ideal the Apollo, the Mercury called Antinous, or the Adonis, are surpassingly beautiful; the vivacity and nobility of the countenance render it one of the greatest marvels produced by the chisel; and a peculiarity in the eyebrows, the absence of the indenture of the marble commonly introduced to supply the effect of their dark color, expresses, together with the general softness of contour, that fair complexion ascribed to Meleager by Homer, who always calls him *xanthos*, the yellow, or fair. A victorious repose, in the consciousness of immortal power, forms the distinguishing character of this figure. The triumph attained seems contemplated, not as that over a material agency alone, but over a hostile force superhumanly guided—a conflict against evil in which the Intellectual has subdued the malignant and baser principle.

The dog, standing at Meleager's feet, is sculp-

tured in the same marble, but of inferior execution.

16. Plato, a half figure, with much expression of vigor and refinement in the head. The profile, which is remarkably beautiful, reminds us a little of the type adopted by ancient painters for that of the Redeemer.

18. Fragment of a female figure with a tablet on which are sculptured in relief some musical notes—hence supposed to be Euterpe.

19. Torso, supposed to have been an Athlete.

20. Bassorilievo the figures and architecture (that of a sea-port town) believed to relate to the story of Æneas and Dido. Though without any beauty, this monument is interesting as being ascribed to about the close of the III century of the Christian era.

It is believed the work of a Greek chisel—amongst those which became an object of traffic in the intercourse of the Romans with the Greeks,—purchased by some wealthy citizen for the adornment of a Mausoleum. The unfinished heads of the principle figures remind us curiously of the practise then prevailing of executing monumental reliefs without finishing the heads, in order that the likenesses of the deceased might be introduced, after the appropriation of the work. The figures of Dido, Anna (her sister), and Æneas are conspicuous in this rilievo: Æneas, abandoned ingloriously voluptuous, to the pleasures of love and wine, supports himself on a rod formed of vine-twigs. The head-dress of the females is that whose



fashion was continued till the IV century of our éra. In the background are Juno and Venus conversing before a temple ; Juno partially covers her face, because dissembling a friendship for the Trajans , and desiring to detain Æneas at Carthage. Cybele, the protecting Diety, and on ancient medals the emblem of Carthage, is seated before another temple, and a youth is throwing himself from a mountain (at the left angle), inferred to be Mercury winging his flight from Mount Atlas (see Æneid l. IV. v. 246) to evoke the shade of Anchises (the old man in a mantle) to withdraw Æneas from Chartage. The Phare, and temples fill the right side, with the figures of Deities contemplating the busy operations of the incipient Port. A small figures in the air, above the head of Æneas, is the Genius of Mount Atlas, which was contiguous to the Carthaginian territory.

21. Trajan. 22. Bireme vessel with the image of Pallas, supposed to have been a votive offering to the Temple of Fortune for the preservation of life in a naval battle.

*Portico of Octagon Court.* 27. Front of table ornamented with Griffins, bacchanalian thyrsi, and too figures of Fauns pressing a bunch of grapes into a vessel.

28. Sarcophagus with relievo of bacchic dance. In this, as in the former, the connection of festive associations with the tomb, as suggested by Paganism, is strikingly illustrated.

29. Bathing-vessel of black Egyptian granite,

or, according to some, a volcanic composition of great value, found in the *Thermæ* of Caracalla.

30. Nymph asleep and leaning on an urn, originally serving for a fountain. No creatures of the "graceful superstition" of old were in their existence more poetic, in their attributes more pure than the Nymphs, who were supposed to divide all the realms of nature under their sway. The idea had unquestionably its origin in the profoundest sources of religious feeling, degenerating into superstition in the absence of correcting influences.

The Power, the Beauty and the Majesty  
That had their haunts in dale or piney mount-  
ain,

In forest, by slow stream, or pebbly spring,  
In chasms and watery depths—

these, however contrary to reason, were fantasies which, in the want of higher guidance, must have tended to spiritualise and elevate. The Nymphs were supposed by some to be mortals, but living for many thousand years in unfading beauty. The delirium seizing those who rashly gazed on them, may be regarded as an allegory filled with deep meaning; for in the golden age of fable no such penalty was supposed to have been attached to that act of daring—thus Propertius:

*Nec fuerat nudas poena videre Deas.*

The sleeping figure before us is remarkable for the beauty of the drooping head, and the expression of playfulness overcome by weariness.

31. Sarcophagus with an inscription in Greek and Latin to Sextus Varius Marcellus, Father of Heliogabalus. This has been made the subject of much Archæologic discussion, and in the Italian Guide-book is adopted the following reading: "Sexto Vario Marcello Procuratore Aquarum Centenario; Procuratore Britanniae Decenario; Procuratore Rationis Privatæ Trecentario"; implying that as Procurator of the waters he received 100 sesterii monthly; as Procurator of the Province of Brittany, 200; and as Procurator of the Imperial treasury, 300. The remainder of the inscription indicates other offices held by the same Marcellus.

*Cabinet of Canova.* 32. Perseus with the head of Medusa. — This statue, after having been one of the most admired, is now perhaps among the least so of Canova's works — such, certainly, the terms in which we generally hear it spoken of, lead us to infer.

What Canova achieved for Art it would be the highest injustice to forget, but a spell hung once around his name, that seems now almost broken. "It is hardly to be believed (says a modern Historian of Italy) that posterity will allow him that merit which has been claimed for him, as not less successful in the heroic style than in the beautiful and the tender". The Perseus before us has been characterised as "graceful, but effeminate and uncharacteristic", and the objection may be owned just when we consider the subject — the type of classic Heroism — attempted in this statue, and which certainly is not cor-

responded to perfectly. We receive the impression of the *actor* (a well-graced and dignified one indeed) not the original of the Hero; and in the whole composition an arrangement for effect is too apparently elaborate. Perhaps the greatest disadvantage is, that the statue reminds us of the Belvedere Apollo, just sufficiently to provoke a comparison which can only be unfavorable. Impressibility to beauty and freshness of feeling, unguided by prepossessions that forbid or prescribe admiration, should however be brought to the contemplation of Art, whether ancient or modern; and without contesting the objections against composition or anatomy in this statue—looking at it as an ideal, not of the Heroic, but the Beautiful, it is impossible not to be struck with a refinement of grace in the form, and a union of nobility with delicacy in the countenance, that no common Genius, or unelevated imagination in the Artist could have attained. The attitude (*effective* certainly, if it may be called theatrical) might be that of the moment described by Ovid (1), when Perseus exposes the head of Medusa at his marriage feast to the treacherous guests who have assisted Phineus in the attempt to carry away Andromeda, his bride, by violence. The fatal virtues of the petrifying head are described in

---

(1) *It is said in the Guide-book, that the moment after Persons has struck off the head is actually intended. The hooked sword was given him expressly for the purpose by Mercury.*

the *Metamorphoses* as turning the combatants to stone, in the attitudes of suspended effort, in a manner that makes us feel ourselves, as it were, under the blasting influence of the dread portent—a power of the terrible perhaps unrivalled in Poetry. The human death and serpent—life in the head of Medusa, is a circumstance of ghastly effect well expressed in this marble,—

—saxificam jussit spectare Medusam,  
 Quam sopor æternam tracturus morte quietem  
 Obruit haud totam: vigilat pars magna comarum,  
 Defenduntque caput protenti crinibus hydri.  
 (Lucan).

In the haughty bearing of the figure we might suppose the sculptor to have intended embodying the Hero's vaunt, in the words of Ovid:

Gorgonis anguicomæ Perseus superator, et alis  
 Ætherias ausus jactatis ire per auras.

Perseus seems to have been an allegory of Heroism divinely aided, and therefore invincible — of Mortality invested with immortal power,—which approaches the idea of the Hero in the chivalrous Poetry of Christian ages, perhaps as nearly as the immensurable differences of conviction, manners, and principle, that surrounded these opposite types, could allow.

We can suppose not only a power of appealing to the imagination, but of stimulating moral energies to have belonged to this fable, for the ancients.

33 and 34. The Pugilists Creugas and Damoxenus, whose story is related by Pausanias. The treacherous use made by the latter of his right hand, plunging the extended fingers into the body of his adversary, caused the cestus to be afterwards brought forward so as to cover the fingers, a method represented in No. 372 of the Chiaramonti gallery. Damoxenus, though victorious, was punished for his treachery by exile, and the crown of victory, with a statue in the Temple of Apollo, was decreed posthumously to Creugas. The attitudes of the group are taken from the description given by Pausanias.

35. Mercury Agoreus, so called when his statues were erected in the Forum, as God of eloquence and Protector of traffic. This graceful statue is distinguished for being the only one, in which the caduceus, or herald's wand, is preserved. The petasus is on the head; the *chlamys* hanging over the left arm. The statue is not Greek, but possesses a noble simplicity in composition, one of the greatest merits the antique School.

36. Minerva with the Argolic shield.

*Portico.* 37. Ariadne discovered by Bacchus, bassorilievo forming the front of a Sarcophagus, the Ariadne supposed to be a portrait of the deceased. Of the fables of Bacchus that in which his marriage with Ariadne is introduced, has been more frequently treated by Art than any other. The figure of Sleep is a novelty in the subject of this monument: He is represented

winged, but not youthful as elsewhere; pouring a soporific liquor into the bosom of Ariadne and shaking a branch of lethean poppies over her head — Ariadne's slumber, as in the heaviness of sorrow (after her abandonment by Theseus) affectingly brings the past, as well as present circumstances of the story before us. A Cupid and a Satyr lift the mantle from her form to display it to Bacchus, who stands as if in thought, rather than absorbed by passion. A Bacchante beyond the Cupid carries the *batillus*, or little portable altar on which precious perfumes were burnt before Oriental Kings; and afterwards, the usage passing to the West, before Emperors and Magistrates of Rome. The last group, on the right, is occupied round a statue of Bacchus bearded, holding the thyrsus and tympanum (supposed by Fontanini to be not intended for the statue, but the figure of a Priest of the God); a mask and a torch lie at the feet; a Bacchante is sacrificing a cock on an altar; — another making an oblation of fruit.

38. Ceres and Diana combatting against the Giants.

30. Triumphal Procession supposed to be that of a Roman Proconsul, of the epoch between the reigns of Adrian and Caracalla. Triumphs, in the highest sense, never being granted from the time of Tiberius except to Emperors, the scene here represented is believed to be the festival of some Proconsul in his own Province. On one side of the sarcophagus are attendants supporting the *ferculum* on which

Captives are seated, as images of the Gods, or other objects in triumphs used to be thus carried.

43. Sallustia Barbia Orbiana, wife of Alexander Severus, represented as Venus with a Cupid.

44. Altar, supposed by some to have been dedicated to Vulcan, by others to Mars and Venus, the latter opinion being received as more probable on account of the groups sculptured on each side which relate to the story of the origin of Rome. Mars and Venus were supposed to be the founders of the City; and accordingly on one side we see the judgment of Paris, the cause of the Trojan wars, which are represented below; on another, the body of Hector dragged at the car of Achilles in the presence of Hecuba, with the funeral of the same warrior below; on the last, the story of Rea Silvia with that of Romulus and Remus.

45. Altar (below the former) called that to the Lares of Augustus. On the first side is the inscription supported by a winged Victory, who rises from the ground between two laurel trees; on the second is the figure of Augustus veiled, in company with Livia and Octavia, and receiving the Lares from his Mother, who is followed by her grandchildren, and who, as the eldest of the house, had the privilege of retaining the images of the domestic Deities in her custody. The sacred vessels are represented above, and the scene is supposed to be the Lararium, or place consecrated to these Deities. On another side are represented the Ancestors of the Julian house: Latinus is seated under a



tree with a volume in his hand allusive to the treaties made between himself and Æneas, after the marriage of the latter with Lavinia. Æneas stands before him with the mystic image of Troy at his feet. On the fourth side is the Apotheosis of Augustus: the Emperor is ascending to heaven in a chariot drawn by winged steeds, and the figure of Julius, his adoptive father, half issues from the clouds as if to receive him. Before the car stands Livia with her sons, Tiberius and Drusus, stretching out her arms as if to take farewell of her husband; and at the back is an allegorical figure supposed to personify the Roman people. The worship of the Lares (the name deriving from *Lars*, the Etruscan for *lord* or *leader*) is supposed to have originated in the practise of burying the dead in houses where they had lived, and the belief that their spirits haunted the same spots. Their images were placed around the hearths, accompanied with that of the dog, the symbol of domestic guardianship. They were represented as youths, and crowned with flowers, myrtle, rosmary or ears of corn. Any Deity, or even deceased mortal, chosen as the Protector of a family, was regarded as one of the Lares. Costly sacrifices were offered to them, and this superstition (in itself pure and not unnatural) was obviously amongst those most reverentially cherished.

48. Sarcophagus with the images of the deceased in company with four Muses, Melpomene, Thalia, Clio and Euterpe, in the midst of whom are the portals, slightly opened, that re-

present the entrance to Elysium, the site of which was variously determined in the sun, the moon, the air, the Fortunate Islands on the Coast of Africa; and, finally, the centre of the earth.

49. Sarcophagus with the battle of the Amazons and Greeks at the siege of Troy, in alto rilievo; the principal figures believed to be Achilles and Peathesilea, the Amazon Queen. On the cornice above, taken from another sarcophagus, are the images of the deceased with a scroll bearing an inscription.

51. Sarcophagus with the figures of two winged Genii sustaining a shield, on which is the head of Medusa—the symbol of death on account of its petrifying power. Above is a smaller sarcophagus with various groups of hunters; children seated upon dolphins, the allegoric representation of the transit of the soul to the Fortunate Isles; a race of chariots drawn by peacocks and eagles; and children at play.

*Cabinet "of the Antinous".* 52. Mercury, a statue nearly nine palms high, in Parian marble, commonly called the Belvedere Antinous. If the Gods of Greece be considered not merely through the medium of popular fables, but in that light which the profounder interpretation of Mythology reflects on them—then we may understand the otherwise unaccountable contradictions between their embodiment in art and their character in Mythology. The human mind, conscious of high attributes in itself, felt the necessity of contemplating an objective Ideal in which those attributes were

unfolded to perfection, as the source of influences to strengthen and exalt. The Statue now before us has no apparent relation to the cajoling, thoroughly undignified Mercury, as he is presented by one aspect at least of his fabulous adventures; as the gracious Messenger of the Gods, the Genius of eloquence, the inventor of the seven-chorded lyre, the conductor of disembodied Spirits, we may recognise him thus imaged.

The absence of animation in the countenance might be an objection if it were not obvious that the abstract idea of Mercury, not any moment of his mythologic history, is intended,—as such this character of the utterly passionless, imperturbable tranquillity, is appropriate, and contributes to the effect of the preternatural. Nor is there wanting an expression of godlike graciousness that seems to look down with pity on the sorrows and necessities of mortals. It is the Mercury of Homer

Whose constant cares

Still succour mortals, and attend their prayers;  
or as described by Ovid:

*Pacis et armorum superis imisque Deorum*

*Arbiter, alato qui pede carpis iter;*

*Læte lyrâ pulsu, nitida quoque læte palastra;*

*Quo didicat culte linguâ favente loqui.*

“There is no work of Sculpture (says Visconti) in which the appearance of the flesh is given with such perfection. The head does not yield in beauty of design and execution to any ever produced by the chisel, and has an air so tranquil and divine, that the beholder is fasci-

mated; no statue has combined so much robustness with so much elegance; none been imagined or executed in a bolder manner". Visconti was the first who declared this statue to be Mercury, after it had for two centuries been commonly called Antinous; whilst some suggested Theseus, others Hercules, others Meleager, as its intended subject. An antique formerly in the Farnese Palace, was found to resemble this so exactly, whilst the subject was evident in the former from the *talari* on the feet and *caduceus* in the hand, that their correspondence as statues of Mercury become unquestionable.

The preference given by Nicholas Poussin to this statue as a model of the finest proportions in the human figure, is well-known; and the number of copies still existing attest the value in which the original (and the marble before us is unquestionably no other) was held by the ancients. A defect in the exterior contour of the limbs has been occasioned by the clumsy expedient adopted in restoring, and partly piecing together this figure. The upper part of the leg did not correspond with the outline of the lower, as the fragments had been joined, and the surface both of the limb and ankle was *rasped* in order to reduce it to equality.

The trunk of a Palm-tree, serving as a support to the figure, is allusive to the use made by Mercury of its leaves, on which the letters invented by him were inscribed.

53. Combat with Amazons, a bassorilievo.

54. **Isiac Procession.** This celebrated bas-relievo, after having been always considered on account of the rigidity of the forms to belong to Etruscan art, was finally assigned to the Egyptian school of the imitative and (so-called) third manner, the existing monuments of which are referred to the time of Adrian. The symbols of Isis are exhibited by all the assistants in the procession: the Priestess who walks first has the long hair peculiar to females, as that closely cut was to males, initiated in the mysteries of Isis; she wears the lotus flower on her head, with which all Egyptian Deities and their Ministers were adorned; she carries the *sitella* of water, symbolic of the confluence of waters in the Nile; and the left arm is entwined with a serpent, emblem of health (Isis being the Deity of healing) whose head is raised in the act regarded by superstition as happily ominous. The second figure, a male, has the head shaven and surrounded with a ribbon to which are fastened the wings of a hawk; for it was believed that one of the sacred books had been miraculously carried to the Theban priests, fastened by a red ribbon between the wings of two hawks.

This figure is vested only from below the waist, and naked above, a mysterious allusion being thus conveyed to the celestial and terrestrial natures. The third bears the hydria, or vessel of sacred water, at whose appearance all prostrated, for the real presence of the Goddess was believed to reside in it; since water was, in

Egyptian cosmogony, the origin of all things, and Isis the Soul of the universe. It is borne with the hands muffled in a veil, according to the practise of many religious rites (those of the Jews as well as Pagans) in the carrying of sacred things. The last, a female figure, carries the *capeduncula*, (a sacrificial vessel) and sistrum, the musical instrument, which, from the quality of its notes, was made to symbolise the rising and sinking of the Nile. Almost all Egyptian pomps were funereal in character, and those of Isis and Osiris had reference to the deaths of both; hence the dishevelled hair and bared bosom of the figure closing this group, in the manner observed by Egyptian women at funerals.

55. Priapus, revered by the Romans (who offered milk and honey to him) as the God of orchards and gardens; and placed amongst the domestic Lares.

56. Hercules with the cornucopia. Though not one of the more celebrate for intrinsic merit; for its symbols and the circumstances recorded in it, the present is distinguished among the statues of Hercules. He is represented as immediately after the victory over the River-god Achelous, who had changed himself first into a serpent, then into an ox. The horn he carries in one hand filled with fruit and flowers, is said by Ovid in the *Metamorphoses* to have been that of Achilous himself, broken off in the combat, which after being filled by the Nymphs with the riches of Autumn, was retained by the

victor as a trophy, and finally presented to the Goddess of Plenty. In the *Fasti*, however, Ovid describes it as having belonged to the goat Amalthea, who had given milk to Jupiter. The Hercules before us wears the skin of the Nemean lion over his head, as Euripides describes, in the Tragedy of "*Hercules Furiens*": "the Victor hangs round his head the tawny jaws of the terrific beast". It is supposed that in the left hand, (a restoration), should be placed, instead of the apples of the Hesperides, a patera for offering libations to Jupiter in thanksgiving for the victory, and the tranquil up-raised countenance might correspond with that assumed action.

*Portico.* 57. Female Statue on a Sarcophagus, supposed from the head-dress (a singular monument of the follies of Fashion) to belong to the times of Titus.

58. Monumental Cippi.

59. Front of Sarcophagus with portraits of the deceased and figures of funeral Genii; a Temple with portals, representing the entrance to Elysium.

60. Sarcophagus with Nereids carrying the arms of Achilles, fabricated by Vulcan. Above is the fragment of a female statue seated on a marine monster.

62. Cinerary vase placed on two sculptured Cippi with latin inscriptions.

63, 64. Molossian Dogs, two colossal images greatly admired for power and truthfulness. Molossia, a country of Epirus on the shore

of the Ambracian gulph, was celebrated for its dogs.

66. Cinerary vase placed on two Cippi, one of which is adorned with various symbols in intaglio, heads of Ammon, eagles, torches, and *præfericula*, the vessels used at the sacrifices to Ops Consiva, who was adored as the Goddess Earth.

67. Bassorilievo with eight figures disposed under arches : the subject supposed to be a reunion of philosophers or poets, with some women belonging to the *female senate* instituted by Heliogabalus.

69. Sarcophagus with battle against the Amazons.

70. Ancient bath of red granite.

71. Cippus with female figure on a convivial couch, placed beneath a fountain sculptured with Bacchic figures.

72. Sacrifice to the Sun-god Mithras.

73. Bacchic Nymph sleeping. Round the left arm is coiled a serpent, the symbol introduced in so many mysteries of Pagan worship, especially the rites of Bacchus. It was attributed to the Nymphs as the nurses and companions of that God, and in general to the local Deities named *Genii*, which were supposed to people the whole earth. The Nymphs are frequently represented sleeping, because the murmur of the waters over which they presided naturally lulled to repose. Visconti has inferred that this is a monumental portrait under the form of a Nymph, a conclusion drawn from the



absence of the urn for a fountain, and a peculiarity in the execution of the lower part of the figure, which does not rise in full contours, but appears in half relief from the ground, a style never observed (says that critic) except in sepulchral images. The beauty and youth of the deceased may have suggested the assumption of this character, and a certain melancholy grace seems to accord with a funereal destination.

*Cabinet of the Laocoon.* 74. The Laocoon has been called by Pliny "a Work that may be deemed superior to all other achievements of the chisel or pencil". The statement of this writer that the three Sculptors engaged, Agesander, Polydorus and Athenodorus, (all of Rhodes) executed the group out of a single block of marble, was contested by Michelangelo, and farther observation has confirmed the judgment of the latter. It was found in 1506 by Felix de Freddi, whose discovery of it is recorded in his epitaph at the Church of Ara Coeli, and who was rewarded by Julius II (the reigning Pope) with one half of the toll received at the Porta S. Giovanni, subsequently commuted by Leo X for the office, rendered hereditary in the Freddi family, of Apostolic Secretary. The parts restored are the right arm of the Father and those of each of the Sons (in stucco); the former, which in the opinion of Canova ought to have rested on the head, was added by Montorsoli (a pupil of Michelangelo), or, as some have concluded, by Bernini.

The right hand of the younger boy is also supposed to have touched the head, but the competition for the honor of restoring this group gave rise to different theories, and high authorities have contradicted each other as to the propriety of the parts added. It is observed that much of the effect is lost by the elevated position, and that as viewed almost on a level (such in its original location in the Palace of Titus it would have been) a finer character is perceptible in the countenance of the Father, the utterance of reproach, not the shriek of pain, becoming the apparent expression. Virgil describes Laocoon as seised by the serpent whilst attempting to save his children, the first victims. The lines of the *Æneid*:

*Ille simul manibus tendit divellere nodos,*

*Clamores simul horrendos ad sidera tollit;*

are in accordance with the plastic treatment of the story; otherwise the Sculptor has not borrowed much from the Poet. The Priest of Neptune sinking, in the agony of conflict, on the altar at which he was about to sacrifice, is a fine circumstance the Artist has the merit of originating.

The comparison between the treatment of the story of Laocoon in poetry and sculpture, by Virgil and the Artists of this group, suggested to Lessing a profound and interesting work, treating of the limits between Poetry and the arts of design, with the title "*Der Laokoon*". Far more than physical pain is certainly conveyed in this wonderful group—a lofty de-

fiance of the suffering which, if it has completely overpowered the body, has not subdued the Soul. "The Hero (says Visconti) does not repent of his zeal, and prefers the testimony of his own Conscience to the wrath of the Gods and the opinion of men". The same critic observes, that in the elevated visage and brow entirely uncovered, is an air even of serenity in the midst of anguish, which is truly a marvel of expression.

The story of Laocoon is to be called to mind as explanatory of the treatment—that the wrath of Minerva, to which he fell victim, was excited by an act itself patriotic and heroic, the hurling of the lance to discover the deception of the wooden horse for the preservation of Troy, in defiance of the vulgar superstition of the people: He becomes, thus dying, a Martyr to his country; and the anticipation of her ruin is the most intense of his sorrows. The sense of wrong, "binding the heart as with adamant", sustains an indignant majestic consistency in the midst of tortures. The sublimity of other antique statues proceeds from that expression of elevated repose, which bespeaks the reconciliation of the spirit with its Destiny—that of this, in the conflict, the indomitable opposition within to irresistible force from without.

Only a false Religion could originate this moral anomaly of sympathy enlisting on the side opposed to and defying the Divine agency. The grandeur of meaning in the Laocoon has, notwithstanding, its religious bearings. "Les

plus belles statues des Grecs (says Mad. de Stael) n'out presque jamais indigné que le repos. Le Laocoon et la Niobé sout les senles qui peignant di douleurs violents, mais c'est le vengeance du ciel qu'elles rappellent toutes les deux, et non les passions nées dens le coeur human". Violent action in sculpture of a high order produces an effect which, though less solemn than that of repose, is often startlingly impressive.

Byron (in describing the deadly swoon of Haidee) expresses finely this feeling of the preternatural in Sculpture;

"The ruling passion such as Marble shows  
When exquisitely chilled, still lay there  
But fixed as Marbles unchanged aspect throws  
O'er the fair Venus, but for ever fair;  
O'er the Laocoon's all eternal throes,  
And ever dying Gladiator's air;  
Their energy like life forms all their fame,  
Yet looks not life, for they are still the same".

75, 76. Triumph and Festivity of Bacchus.

77. Nymph, a statue formerly adorning the fountain of the Appian water in the Forum of Cæsar.

78. Portrait of Roman lady, represented as Modesty.

*Portico.* 79. Hercules and Bacchus, alto-rilievo. Hercules is covered with the spoils of the Nemean lion, and rests his club on the head of the bull the capture of which, and its transport from Crete to the Peloponnesus, were his seventh labor; while with the left arm he sustains the

horn of Achelous and his infant Son Telephus. The stag beside him represents the animal famous for its swiftness, its golden horns and brazen feet, whose capture was his third labor. The Bacchus is leaning upon a Faun, with a tiger at his feet.

80. Sarcophagus with the Genii of Mars, each bearing a portion of the God's armour. Above is a cinerary urn with an inscription to the memory of a child, and the figures of two Genii of death, represented as females, in the act of opening the Elysian gates, with torches and palm branches gracefully alternated on each side.

81. This remarkable monument has given rise to much speculation; and its date has been pronounced obviously anterior to the time of Adrian, and probably to that of Nero. The absence of beards in the severe and venerable figures that move in ghostly procession before us, proves the first; and the peculiar dressing of the hair renders probable the second epoc (at the time of Nero the hair began to be folded backwards off the forehead). These eleven figures are conjectured to belong to a larger group, and the occasion to be that of a solemn sacrifice. First come two lictors with fasces, whose appearance has led to the inference that the intention is a solemn act of thanksgiving after victory. The *patera* and *acerra* (censor) are carried for sacrificial purposes; the laurel-crown is worn by all, the toga by six of the assistants. The last togaed figure bears a small

scroll containing the hymns to be sung at the rites preparing. The varied character of the heads and beauty of relief, have been justly admired.

82. Bath of white and black granite found in the Mole of Adrian, and supposed, from a mark of division along the base, to have served also as a sarcophagus for two persons.

83. Medallion of white marble: on one side the figure of a dancing Bacchante with a tympanum in the hands; on the other an Altar between two pine-trees.

84. Sepulchral altar of Lucius Volusius Saturninus. A person of consular rank is represented seated on the curule chair, with a footstool under his feet, this being a symbol of dignity only given to Gods, Kings, Magistrates, and (in private houses) to the heads of families. The curule chair of ivory was the privilege of Dictators, Consuls, Censors, Prætors, and Ediles. The style of this monument is perfectly Greek.

84A. Jupiter with the thunderbolt.

85. Hygeia, giving aliment to the mystic serpent, the symbol of health.

86. Sepulchral Altar ornamented with masks and Gorgons' heads.

87. Altar with inscription, erected to the memory of a husband by his widow and children.

88. Bassorilievo supposed to have belonged to a triumphal arch, with the figure of a victorious Emperor and the impersonation of Rome.

89. Bath of Oriental red granite.

90. Shrine for bones of the dead.

91. Scarcophagus with Tritons and Nereids in bassorilievo; cinerary urns, one to a child; the other to a servant of Cæsar; and cippus sculptured with various symbols.

*Cabinet of the Apollo.* 92. Visconti and Nicola d'Azara (in his edition of the works of Mengs) agree in the opinion, that the moment of action in the Apollo Belvedere is that when the God has just shot his arrow against the children of Niobe, not the Python, as commonly believed; for the regard being raised upward, it is not to be supposed that the arrow has been aimed at a serpent. The Greeks, after their provocation in an outrage against his priest at the siege of Troy, and the rebellious Giants, are also suggested as the object of Divine vengeance implied in this statue. It is remarked by Gerhard that its effect is rather *poetic* than *plastic*. "It was a misconception (says this writer) to regard it as the Slayer of the Python alone, instead of as a simple embodiment of *all* the victories of Apollo". The doubts as to its being an original work, are reduced to three, resting on the quality of the marble, the fact of its having been found at Porto d'Anzio, and some peculiarities of detail. Visconti refutes all these, shewing that the marble is Grecian of the first quality; that the luxurious habits of the Imperial palace at Anzio may have led to its location there rather than in Rome, where works of art were (according to Pliny) little heeded, in his days, amidst

the claims of pleasure and business. He infers that this is one of the four celebrated statues of Apollo mentioned by Pliny, but not minutely described; that it may with great probability be supposed the work of Calamides representing Apollo as *Alexicacos*, the Averter of Evil, which was erected at Athens on the cessation of a pestilence, and preserved at the time of Pliny in the Servilian gardens. Canova, on the other hand, considered it the copy from a bronze.

The religious ideas of the ancients are supplied with an apology in this Statue, perhaps more eloquent than any contained in books; and the theory which regards Man as utterly debased in the sources of moral life, is confuted by this glorious evidence that the aspiration towards the Divine is natural to Genius, as to all superior Beings, however surrounded with ignorance and nurtured in error. The Soul is lifted by the contemplation of such a form to hopes and presentiments of immortality. It is obvious that the Pagan worship presented itself variously as minds were variously disposed — and Apollo, in the higher conception, was the Deification of the Beautiful, the Heroic, the Poetic, the Benign. Callimachus says, that the locks of Phoebus did not drop precious ointments only but the panacea, the all-healing virtue. In Ovid he is addressed — “O lux immensi publica mundi!” and the invocation of Horace to Apollo and Diana:

Lucidum Coeli decus, o colendi  
Semper et culti —



is in harmony with the attribution to those Deities of power to bestow all blessings, moral and material:

Dii probos mores docili juventæ,  
 Dii senectuti placidæ quietem,  
 Romulæ genti date, remque, prolemque,  
 Et decus omne.

The fable of the girl who pined for love toward Apollo, and was metamorphosed into the sun-flower which ever turns toward the Lord of Day, seems intelligible when we look at of this statue,

— the delicate form, a dream of love  
 Shaped by some solitary Nymph, whose breast  
 Longed for a deathless Lover from above  
 And maddened in that vision.

The description by Winckelmann is, if possible, worthy even of so glorious a subject: "The statue of the Belvedere Apollo (he says) is the most sublime ideal of Art among all the ancient works that have descended to us. One might say, that the Artist had here formed a statue purely intellectual, taking of the material only as far as necessary to express and render visible his idea. This marvellous statue as much surpasses all other images of the God, as the Apollo of Homer is greater than all described by subsequent poets. The forms are raised above human nature, and the divine grandeur investing the God, is shewn in every part. An eternal Spring, such as reigns in the Elysian fields, diffuses the fascinating attributes of smiling youth over the powerful traits of maturity,

and it appears as if a tender softness played gracefully over the robust structure of the limbs. There is nothing of mortality, nothing that bears token of human frailty; neither nerves nor veins occasion inequalities or movement to the figure; but a celestial breath, like a placidly flowing stream, seems to have fashioned its superficies. The glance lifted in a perfect complacency, appears to extend to the infinite, far beyond the victory achieved. Scorn is seated on the lip, and partially dilating the nostrils, rests majestic on the haughty brow; but repose and tranquillity of soul remain unaltered and unalterable; the eyes full of that sweetness that beams from them when the Muses surround and offer caresses to the God".—The description is too long to be given fully; yet glowing as it is, it seems to us that a sublime meaning is conveyed in this statue which none of the celebrated effusions it has suggested, in prose and verse, have defined—that of Victory over the essentially Evil attained by the Infinitely Good;—the godlike triumph over the powers of darkness by a Power the source itself of Light. May we not say, with reverence, that the inspiration of Art, in this statue, has arrived at a presentiment of the Eternal Truth, to ourselves known by Revelation (1)?

---

(1) *It was remarked by Mrs. Siddons on first seeing the Apollo: "What a great idea it gives us of God, to think that He has made a human being capable of fashioning such a form!"—*

93. Bassorilievo representing a chase, the figure of one of the riders supposed to be Alexander Severus.

94. Bacchanti celebrating a festival to the tauriform God.

95. Venus Victorious. 96. Minerva in the act of combatting.

*Portico.* 97. The Nile: the statues of this River-god were executed in dark colored stone, contrary to those of other such Deities, which is explained by Pausanias as referring to the complexion of the nations through whose territory the Nile had its course. The dark hue of its sands, and the obscurity of its source, are other suggestions as to the motive of thus representing Nilus. The disposal of the hair and the filet which binds it, are also peculiarities observed in the image of the Nile, which determine the identity of this.

The Sarcophagus beneath this statue is one of the most remarkable. Its reliefs represent the Genii of Death, amongst whom stands Ganymede in the act of offering the ambrosial draught to Jupiter, transformed into an eagle; also the figure of a female seated, supposed to personify Mount Ida where Ganymede was seized by the Eagle.

99. Sarcophagus with the figures of Bacchus supported by Ampelus, his favorite who was changed after death into a constellation, and a Bacchante.

100. Bath of green basalt found at the Thermæ of Caracalla.

## PART IV.

## MUSEO PIO-CLEMENTINO.

*Hall of Animals.* Little illustration is requisite for the understanding of subjects in this unique collection, where the efforts of Art are exhibited on themes that appear scarcely worthy of the power and justness of conception, delicacy of execution and detail which have been dedicated to their elaboration. Yet the effect of this sculptured Menagerie, so beautiful in arrangement and accessories, so splendid in the varieties of precious material,—different colored marbles, Oriental alabaster, *rosso* and *verde antico*, breccia, Egyptian granite, porphery and paonazzo, (1) is impressive; and one might fancy a wand of enchantment had suddenly petrified the rangers of the forest, the creatures of the desert and ocean, investing their forms with a strange and unearthly beauty, without destroying their vivacity and often terrific strength of aspect. Their connection with olden Religion and symbolism, surrounds them with a certain traditional dignity; and these enigmas of Creation in which the propensities of Superstition discovered a mystic language intelligible only to the initiate, become objects of almost wondering

---

(1) *Ornamental and colossal works in rare marbles and precious stones, are considered by Gerhard as mostly referrible to the time of Adrian.*

curiosity as handed to us, through centuries, thus immortalised and beautified by Art. Those most worthy of note it may suffice to designate here, the rest requiring neither comment nor explanation.

Close to the entrance and on brackets against the pilasters, are: an eagle fighting with a monkey (104); and a stork defending a goat which is assailed by serpents (240), both most spirited and highly finished.

103. Griffin, in flowered alabaster; the animal, half eagle, half lion, which is sometimes represented drawing the chariot of Apollo, to whom it was sacred; which was also considered the guardian of sepulchres and of buried treasures.

118. Ethiopian Ram, the animal vulgarly so called, but in reality that described by Fabbroni as the *Aries gutturosus* of the Alps, which is entirely white, with the exception of the head and hoofs. The Ibis and Hawk (122 and 126) both worshipped by the Egyptians, who inflicted the penalty of death on any who should slay them.

130. The rape of Europa, a little group much admired.

132. Stag in the act of running, remarkable for its life-like character, and the beautiful marbles of flowered and Oriental alabaster, the body being of the former, the horns only of the latter.

133. Lion in antique breccia, much resembling the natural color of the animal; the tongue

and teeth of different marbles whose colors contribute to the illusion.

135. The so-called Lion Fish in *verde di Carrara*, (the color of which resembles that of nature) seeming to float on the waves of the sea, in white marble.

139. Commodus on horseback: this served as a model to Bernini for the equestrian statue of Constantine in the portico of St. Peter's.

142. Winged Sphynx of a beautiful *giallo antico*. 149 and 156. Lions, the first in yellow breccia; the other, a noble colossal image of the Forest-King, in bigio. The Egyptians regarded the Lion as an emblem of the Sun, of Orus, and of the Nile (the latter, it has been inferred, because the sound of the cataracts of the Nile resembled the roar of the Lion). His image is therefore found among their most ancient monuments, and the Greeks adopted it almost as frequently, consecrating it to particular sites. With the Egyptians originated the introduction of the lion's figure at the gate of temples and sepulchres, a usage originating in the idea that the Lion slept with open eyes. The body of Alexander the Great was carried to Egypt, we are informed by Diodorus, in a portative temple, whose entrance was guarded by two golden Lions.

150. Hair hung by the tail to the trunk of a tree, an antique of very fine execution.

154. Panther in flowered alabaster spotted with *nero antico*, so as to imitate the actual skin of the Animal.

151. Lamb immolated upon an Altar for the examination of the *Aruspex*, in Parian marble. This is a monument unique in its kind, and of a truthfulness in imitation that could not be surpassed. The shrinking in of the body, after the extraction of the entrails and liver (the latter especially the object of superstitions inspection) which hang down the side of the Altar; and the thick wool, exactly of the quality found in flocks accustomed to spend the night in the open air; are points especially admired.

153. A sleeping shepherd, supposed to be Endymion, with a group of goats beside him: a beautiful little figure, distinguished by the perfectly natural and graceful disposal of the limbs, and the expression of repose in the whole.

157. Lustration of a milking Cow: Great value is attached to this little bassorilievo, which is believed the only one in existence representing the rite of lustration as applied to animals. That they were the subjects of it in ancient Rome, we know from Ovid (*Fasti* IV, v. 735) and Tibullus (I. 1,21). Every object in this representation, says Visconti, announces a rustic lustral rite—the temple with its high-walled court, the fountain shadowed by a sacred tree, the aspersorium, probably the bough of an olive or laurel, and the shepherd preparing for the rite, with his offering for the sacrifice — two geese, the most humble and rustic victims. The leanness of the animal is supposed to be not without significance. A Greek poem of disputed authorship on the virtue of stones, pre-

scribes the lustration of animals that gave little milk, with water for the aspersion into which had been sprinkled the powder of a stone called *galaktis*, from its milky color; and this sculpture is conjectured to have been attached to the wall of some rural chapel, to remind the shepherds of the means provided by religion for securing the sound condition of their flocks.

158. Bassorilievo of Cupid in a chariot drawn by wild boars, a pretty allegory of the irresistible power of the little God who sported with the most savage beasts and bestrode the lion—whose empire extended over all—*Amor omnibus idem*, says Virgil. It is supposed that, not satisfied with having tamed the wild boars, he is here training them to the races of the Circus; and the altar, which stands near, adorned in the style called grotesque, with a candelabra of perfumes and two *oplustra*, naval ornaments, is one of those dedicated to Neptune and Consus, the latter the tutelary Deity of equestrian games; whose image used to stand in the Greek Stadia and the Latin Circus.

164. Stag attacked by dogs, admirably sculptured. 168. Fish, called erroneously a Dolphin, in the beautiful marble named *serpentino verde*, brought from Crocea in Lacedæmon.

171. Cow giving suck to its calf, in *paonazetto* marble. 173. Stag assailed by a Mastiff, a group of much spirit, with inscription below referring to the fable of Actæon.

179. Bacchus armed with his thyrsus, riding on a goat.



180. The Goat Amalthea, remarkable for wild and fierce vivacity of character. An infantile hand is attached to the mane, whence it is supposed—that the figure of the child Jupiter was originally seated on the animal which had nursed him.

192. Dolphin assailed by a marine Griffin, in Oriental alabaster of the rarest description.

194. The Sow of Alba with 12 of her young. This animal is sculptured in white marble (though its species is in this climate almost invariably black) to represent the Sow whose appearance to Æneas (*Æn.* lib. VIII v. 43) was interpreted as an augury determining the site for the erection of the City of Lavinium, afterwards that of Alba Longa, so-called from the color of the sow—

Litoreis ingens inventa sub ilicibus suis,  
Triginta capitum foetum enixa, jacebit;  
Alba, solo recumbens, albi circum ubera nati.  
Hic .ocus urbis erit      (*Æneid.* VIII, 43).

Varro narrates that the body of this animal was yet to be seen, at his time, in the City; and the Sow of Alba being the device of many Roman coins, both Consular and Imperial, its honors were hardly less than those paid to the wolf, which nursed the founders of Rome.

195. Lion assaulting a horse; an admired group.

206. Will Boar, most natural.

209. Cow in *bigio* marble, conjectured to be a copy from the celebrated bronze of Myron, mentioned by Pliny as:

*Bucula celebratis versibus laudata;*

four copies of which, in bronze, were placed by Augustus in the Temple of Apollo Palatine.

210. Statue of heroic size with head in stucco, copied from that of Pompey in the Chiaramonti Museum, the original subject supposed to have been Tiberius.

220. Ampelus, the Genius of Bacchus, sporting with a lion, an allegory of the powers of wine in subduing the strongest.

228. A Triton carrying away a Nymph, believed to have served the purpose of ornament to some fountain. The Tritons, called the Centaur Fish, followed, like the Centaurs and Fauns, in the train of Bacchus. Horns were given to them to imply, that the aquatic Deities shook the land by the dashing of their waves, and were partly the cause of earthquakes. A story is related by Pausanias of a Triton who carried away one of a band of women, preparing for the orgies of Bacchus by bathing in the sea at night—an outrage punished by the God. The grace combined with the expression of terror, in the figure of the Nymph who cries for assistance to two little Cupids, seemingly sporting at rather than commiserating her woes, is singularly happy, and finely contrasted with the wild preternatural aspect of the Triton. The realms of Ocean in their solitary grandeur, peopled with fantastic creatures, echoing to strange sounds—governed, in the idea of Superstition, by Beings awfully majestic or wildly grotesque—these associations are raised as we look on the statue before us, and seem “To hear old Triton

blow his wreathed horn", in a manner hardly describable, and riveting the attention like a spell. Beneath is a Sarcophagus with Bacchanalian groups, in one of which appears Hercules overcome by wine, whilst a little Genius plays with his lion.

229. Crab larger than life, in a most rare description of green porphery.

232. The Minotaur, a singular and valued antique.

233. Priest milking a cow: We are informed by Pliny, that the custom of making oblations of milk to the Gods, a memorial of the simplicity of primitive times, was retained in Rome to his day, having been introduced by Romulus. From this curious monument is deduced a circumstance not otherwise recorded — that the milk for sacrifices could only be drawn from the udder by a Priest. The cap covering the head and chin, called the *apex*, was peculiar to the higher sacerdotal ranks, but the short tunic worn also by the figure here represented, as well as the youthful aspect, do not accord with the dignity otherwise indicated. The execution of this group, though negligent, is admired, and it is conjectured to have been the ornament of some sepulchre, because the Manes of the dead were supposed to receive oblations of milk with peculiar pleasure (see the *Electra* of Sophocles).

234. A group of Goats, beautifully natural, on a base finely ornamented in relief, from the Villa of Hadrian.

124. Mithriac Sacrifice. This group, said

to be the largest existing, and one of the finest in execution, on a similar subject, is referred by Visconti to the second century of the Christian era, because giving less evidence of departure from the noble simplicity of the Greek style than monuments of later date. The Sun-god Mithras, and not his Priest, is represented in the figure in a Persian dress, plunging his knife into the neck of a bull, this attitude (repeated in so many monuments) exactly agreeing with a description of the God given by Statius (*Theb.* 1. v. 709). The symbolic peculiarities in this group, are thus explained in a Work by Del Torre, *Monum. Vet. Antiq.*: the bull is emblem of the Moon and also the sign of the zodiac at which the Sun begins to be powerful; Mithras subduing the bull, represents the force of the Sun over the lunar influences to promote the fecundity of earth; the dog who assails and licks the blood of the victim, is Sirius, the sign in which the vigor of the planet is at its height; the blood drawn by the dagger of Mithras is the vivifying humor that diffuses itself over earth; the serpent, which darts forward to lick it, is a symbol of the Sun and the year, but more especially of the God Sebazins, or Bacchus Pluvius, the Diety who, in a fantastic theory of cosmogony, represented the liquid element, or first principle of productive force in Nature, over which the Moon had peculiar influences. The serpent repeatedly introduced in the mysteries of Bacchus, in application to this aspect of the Divinity furnished

the image, in its tortuous movement, of the dashing of waters. The scorpion, the sign in which the Sun becomes feebler, gnaws the symbolic bull, as enervating the productive powers of the Sun and Moon. The mysteries of the Persian Mithras were among the most extraordinary in the history of Superstition: the postulant for initiation had to pass through 80 ordeals, each terrific and more or less painful. This worship, after passing into Greece, was imported to Rome by the armies of Pompey; and the images of Mithras now extant are all from Italian chisels—no Persian representation of the God having anywhere been preserved.

The two tables cut from single blocks of *verde antico*, spotted with white, the black called in Italian *morato*, and bright green, are of great value. This description of marble is from the quarries of Atracene in Thessaly, on the Peneus. Two large and elegant Tripods also adorn this Hall, one with a cup of *pao-nazzetto* supported by Hermæ in white marble. The mosaics on the pavement are remarkable: the larger, in black and white, with arabesques and an eagle devouring a hair, was found at Palestrina; that under the arch of the entrance, with the figure of a wolf, in the Marches of Ancona. The two colossal masks in the lunettes of the arches, were taken from the Pantheon.

*Gallery of Statues* (formerly the Belvedere). We commence our notice of the contents of this Gallery with that which most immediately arrests the attention, as we enter from the Hall of Animals.

414. Ariadne. The cares of investigation bestowed on this celebrated statue by Visconti were crowned with a result determining the question of its subject, after nearly three centuries of misapprehension, beyond any doubt save what a later discovery more than sufficed to dispel. Conjecture became certainty when the small bassorilievo (now in the angle to the left, numbered 416) had been disinterred in the domain of the Strozzi family, on which the same figure is exactly repeated, with others leaving no room for doubt that Ariadne abandoned by Theseus (whose figure is conspicuous in the rilievo) is the subject of the work before us. It had been called "Cleopatra" on no other evidence than the bracelet resembling a serpent, which encircles the left arm, and the testimony of Dion that an effigy of the Egyptian Queen, with the asp fastening on one arm, had been carried in the triumph of Augustus. Visconti argues, that the image borne in procession would, if the size of life, have been of wax; if small (as is most probable) of gold or silver. The antique bracelet was so frequently of serpentine form, that *ophis* (serpent) was in the Greek a synonyme for it. The countenance of this statue has no resemblance to that of Cleopatra on coins; and the poise of the figure (particularly the arms) renders it clear that sleep only, not the lethargy of death, is intended. The idea of Winckelman, that a Naiad sleeping to the murmur of her fountain may be the subject, is opposed with convincing argu-

ments—the ample drapery, the veil and ornamented sandals, still more a certain queenly dignity of character blent with that of deep melancholy, are attributes in no way proper, according to established types, to the Nymph of a Fountain.

A critic of much taste, Bell, gives it as his opinion that this statue is the finest draped, and the “Dying Gladiator” the finest in the nude among all antiques. A mantle, supposed to be the coverlet of a couch, is thrown over the lower part of the figure, beautifully disposed, and harmonised with the rest of the garments, and reminding us of the affecting passage in the *Heroides* of Ovid where Ariadne addresses Theseus, and describes herself, after wandering on the sea-shore and in the wildness of sorrow endeavoring to detain by her cries the bark, that fast recedes from sight, as returning to the deserted bridal bed, not for repose, but to abandon her thoughts to the memory of the past and the anguish of the present, feeling that to her—

*Morsque minus poenæ, quam mora mortis, habet.*

The moment of sleep is that in which ancient Artists generally represented Ariadne—thus a picture of her mentioned by Pausanias, seen by himself at Athens; and a fresco found at *Herculaneum*, were peculiarised; thus she is described by Catullus in the *Epistle* on the marriage of *Peleus* and *Thetis*:

—triste devinctam lumina somno;

“The stateliness of attire (says Visconti) appears becoming to the daughter of a King of Crete; the majestic beauty of form, to a Heroine afterwards deified; the sadness to one who had loved and been betrayed; whilst the disorder of dress calls to mind the protracted frenzies of despair, after which a heavy sleep has finally overtaken the sufferer”. In the restlessness of unquiet slumber, which, like a transparent veil, has only softened, not concealed what passes within—one of the clasps attaching the Spartan tunic to the shoulder has been sundered, and the bosom is half bared—

On the parted lips there's a quivering thrill,  
As on a lyre ere its chords be still,  
On the long silk lashes that fringe the eye,  
There's a large tear gathering heavily;  
A rain from the clouds of the Spirit prest—  
Sorrowful dreamer! this is not *rest*.

The plastic seems perfectly to accord with the poetic treatment of the subject. This image of the deserted Bride, here sinking beneath the weight of sorrow, and left desolate by the ingratitude of a mortal, who was yet worthy the love of an Immortal, and exalted to participate in his Divinity (for in the Greek fable Ariadne, after being found by Bacchus in the island of Naxos, received from him a crown of Stars afterwards translated among the heavenly host, and was herself deified—“Theseo crimine facta Dea est”)—this image cannot be contemplated without feeling the story embodied before us in



all the pathos with which it is treated by ancient Poets. It is perhaps the most affecting expression of the idea of sorrow in its utter hopelessness, under a Faith that did not and could not invest it with the character of an ordeal to purify or strengthen, which the medium of Art has transmitted.

On each side the Ariadne are the much admired Candelabra found in the Villa of Hadrian at Tivoli by Cardinal Barberini, and supposed to have been intended for some vast Temple. The religious images on the basements remind us that, in antique usage, the altar was frequently connected with the candelabra, one of which latter is described by Homer in the Palace of Alcinous, as formed of the golden statue of a youth carrying torches, and mounted on an altar. The Greeks were accustomed to elevate light, both to diffuse it more generally and give occasion for the graceful forms we yet admire in these implements. Lamps are said to have been invented by the Egyptians; and the candelabra ordered for the sacred furniture of the Tabernacle by Moses, authorises the supposition that the Israelites must have been already familiar with the object they were desired to imitate. The bassorilievi on these Candelabra are of the most admirable workmanship; they are imitated from the style of the famous artists in bronze, Miron and Polycletus. The figures in that numbered 412, are Jupiter, Juno and Mercury; in 413, Minerva armed, with a serpent coiled round her person

and feeding from a patera in her hand. (Phidias gave this attribute to Minerva, to imply, according to Plutarch, that virgins have need of perpetual guardianship; but the serpent has been considered symbol of the Goddess, as *Salutare* or *Medica*; whilst Visconti interprets its introduction in this rilievo as referring to the serpent which Herodotus tells us guarded the citadel of Athens, and was vulgarly believed to dwell invisibly in the temple of Minerva Polias). Mars and Hope, the latter with the attributes also of Minerva, are the other figures on the base of the second Candelabra. Turning from the Ariadne towards the other extremity of the hall, the numbers on the left run as follows:

411. Cinerary urn supported on a plinth with bassorilievo, in style tending to the Etruscan, representing two priests playing the double *tibia*; and a cippus below with the figures of a married pair at a banquet.

410. Flora, a statue of exquisite beauty. The upraised face has a character of inspiration combined with perfect sweetness; the drapery is simple and majestic, and particular skill is shewn in the defining of one arm and hand underneath the folds which completely envelope them.

409. Faunus drinking out of a horn and covered with the *nebris*, worn by Bacchanals in their ceremonies.

408. Poppea, represented as Hygeia.

Her superior charms and accomplishments proved fatal to this celebrated Roman Matron,

who was unlawfully taken from her first husband by the favorite of Nero, Otho, and from the latter by the Emperor himself, who repudiated his wife, Octavia, to marry her. She afterwards fell victim to the brutality of Nero, but received, from his transient remorse, the vain honors of a magnificent funeral, and Statues raised to her memory. The ointment called *poppoeanum*, invented by her, was formed from the milk, of Asses, in which she used daily to bath for the conservation of her beauty; and 500 of these animals are said to have been kept for her use.

407. Perseus, said to be the only Statue in full relief of this, the first in the annals of heroic history, and adored in particular localities as a Deity. The head does not belong to the figure, and though of admired execution, is deficient in the refinement that distinguishes the rest. The Mercurial wings at the temples and the sword called the *harpe* (of which the hilt only remains), also the manner in which the left arm is wrapped in a mantle (peculiar to images of warriors and hunters) sufficed for affixing the name to this Statue.

406. Faunus, believed to be a copy from the work of Praxiteles called by the Greeks, on account of its surpassing beauty, the *Renowned*. A tale is related by Pausanias proving the Artist's estimation of this his work: Phryne, his beloved, had been promised as a gift whichever of his Statues most pleased her — she wished that the Artist himself should guide her choice,

and on his refusing to do so, concerted with a servant to raise the alarm that his house was on fire. Praxiteles declared he should be ruined, unless his Cupid and Satyr (or Faun) could be saved. — The general outline of this Statue is the perfection of the graceful, and the character of the rustic Deity is preserved in a certain wildness of aspect, together with an ideal of classic beauty at once refined and noble. The supposition that Faunus listens, as it were, in memory to the music of the flute he has just been playing, seems perfectly to agree with the expression, so felicitously conveyed, of pensive pleasure, not directed to a specific object, but absorbing the Soul, like an Elysian dream, in vague, yet exquisitely delicious emotion.

405. A daughter of Danaus is supposed to be represented in this Statue, undergoing the punishment of perpetually filling a vessel that leaks, in the Infernal regions. Statues of the 50 Danaides in bronze (probably brought by Augustus from Greece) were placed in the Portico of the Temple of Apollo Palatinus, (see the *Elegies of Propertius*) and regarded as the shrines of an Oracle. It is supposed that the Forum of Præneste, in the ruins of which this Statue was found, may have been adorned with copies of the Danaides at Rome. The arms are restored, and their action of carrying a vase, was only inferred from the poise of the figure. In the eyes a peculiarity is observable perhaps unique — the half-closing of the lids as a result of long and violent weeping; hence another sug-

gestion that the subject may be one of the Dryads, who with the Fauns and Satyrs wept so profusely for the death of Marsyas (the musical rival of Apollo flayed alive for his temerity) that the Phrygian river, called after him, sprung from their tears. The statue of Marsyas used to be placed in the forums of Roman colonies, as symbolic of municipal privileges.

404. Sepulchral figure of a female on a convivial couch, with a crown in one hand, and a sparrow in the other.

403. Priestess of Cybele, bassorilievo. In this curious monument of the worship of the Mother of Gods (the M. I. stands for Magnæ Idæ, the mountain sacred to her) the High Priestess is overcanopied by the concave of a shell, to represent the niche, or *edicola*, in which the images of the Gods used to stand. She wears the sacred fillet (though the modern restorer has nearly obliterated its traces, substituting braids of hair), and pours an offering from a patera on a small altar with the figure of an eagle, with the other hand holding a garland of oak, in relation to the worship of Jupiter. The image suspended like a medallion from her neck, is supposed to be that of Jupiter, worshipped under the name of *Idean* on both Mounts Ida, in Phrygia and Crete. No other monument bears, like the present, with the name of the Priestess, *Laberia Felicia*, the title affixed of *Sacerdos Maxima*.

102. Seneca: the head of this statue, though not belonging to the figure, is considered by

Visconti to be unquestionably intended for the same original.

The correspondence of all his portraits with the recorded personalities of this Philosopher, is remarkable—we recognise (it is observed) the asthmatic extenuated old man, negligent of his hair, for which he never used ointment, unpolished in consequence of the rustic sojourn and laborious occupations of his banishment, and habitually changeable in temper.

401. Group believed to represent Hemon, the lover of Antigone, who was put to death by his father, Creon, for her piety in interring the body of her brother—supporting the lifeless girl, and on the point of killing himself in despair—the story which Sophocles and Euripides have each dramatised in a tragic Trilogy. Canova, however, believed that this fragment belonged to another in Florence representing the children of Niobe. The face of the dead female is affectingly beautiful, but has the appearance of a swoon rather than death. Beneath is a bassorilievo of difficult explanation, with the figures of two Deities supposed to be Rome and Fortune, and an inscription which conveys no recognisable meaning.

400. Euterpe with the tibia.

399. Esculapius and Hygeia, the only marble in full relief in which these two Deities appear together, as Father and Daughter. It is believed a copy from a work described by Pausanias as the most admired image of Esculapius. The heads, though antique, do not

belong to the figures, and the superiority of the composition to the execution confirms the idea of its non-originality.

398. *Opilius Macrinus*, one of the best works of the age whence dates the decline of art.

This Emperor, the assassin and successor of Caracalla, was betrayed by the weakness of his character, and put to death after a reign of two months.

397. *Bacchus*. It is not as the God of wine, but rather as him of whom poetic inspiration was the attribute, and at the touch of whose thyrsus it was imparted, that we recognise Bacchus in the unearthly beauty of this figure. It is melancholy, for all beauty of the highest order is such, yet with no expression of human sadness, and neither the frailties nor the sorrows of mortality seem to have left any trace on the calmly contemplative aspect to which we might apply the lines of Wordsworth,

Elysian beauty, melancholy grace,  
Brought from a pensive, tho' a happy place.

The God is supposed to be reposing (probably after his victory in India) on one of the summits of Parnassus, where he was accustomed to seek recreation in the company of the Muses; and it was together with their statues, that of Apollo Musagetes, and of Sleep (all in the Vatican) that this figure was found in the Villa of Cassins at Tivoli. The head does not belong to the figure, but is antique, and harmonises perfectly with the rest.

396. Adonis wounded the expressions of terror and astonishment is well conveyed in the countenance, but the beauty we look for in the beloved of Venus, is hardly done justice to in this statue.

395. Apollo Citharædus, of Etruscan, or the earliest Greek style.

394. Neptune. 393. Dido meditating suicide. This statue, though found headless, was recognised from its resemblance to another of the same subject, and the accordance of both with the description of Dido, at this moment, in the *Æneid*,—in one circumstance curiously exact: the absence of the sandal from the left foot, as Virgil describes the distracted Queen:

— Unum exuta pedem vinculis

392. Septimius Severus.

391. Nero as Apollo Citharædus. The ambition of this Emperor to be regarded as an incomparable Citharædus, or player on the lyre, is well known. His people did not hesitate to offer homage to him as an incarnation of Apollo, and in this character his image was impressed even on the public money. Among the crimes of one Petus who suffered under him, was the refusing to offer sacrifice to the Gods for the preservation of the celestial voice of the imperial Comedian; and the passion for renown in this province even dictated austerity to this most voluptuous of tyrants, who would sometimes pass whole days without food, believing that abstinence would improve the naturally rough and weekly pitched notes of his voice.



The present miniature statue is the only one preserving the image of Nero with his most favorite attributes, for the rage of the people after his death incited them to destroy everything bearing a resemblance to him. The face is distinguished by softness and even sweetness, especially in profile, yet the character of the voluptuous is apparent to closer observation ; and unbridled power, rather than innate propensities, may (as we are led to infer from the physiognomy) have led this Emperor from the excesses of sensuality to those of cruelty.

390. Menander "Nothing (says Visconti) could be more worthy of Grecian Art than the facile, vigorous and grand style of these two illustrious figures (Menander and Posidippos) the most beautiful among draped and seated portrait statues, with which we are acquainted". Winckelmann considers them among the works of an excellent school, but completely deteriorated by modern alterations and retouchings, a view which the former named critic rejects. The unaffected truthfulness and quietly thoughtful expression of Menander, is admirable ; the countenance is not in itself a striking one, but an intellectual impress is not to be mistaken in its traits. The works of this great Poet, who was called the Prince of Comedians, whose statue stood in the Theatre of Athens, have not descended to us in more than a few sentences, whilst several of his marble portraits are extant, — so perishable are other arts compared with that of the Sculptor! The statue

before us has the Greek tunic, pallium and sandals, and is beardless; for the Poet is described as in habits and dress effeminate, giving little promise in the exterior of the talents which rendered him a glory to his country. Thus Menander is introduced by Phædrus as appearing before Demetrius Phalereus:

Unguento delibatus, vestitu affluens,  
Veniebat gressu delicato et languido.

271. Posidippos. This has been admired still more than the preceding for its air of meditative abstraction, and simplicity of composition. Gerhard refers both statues to the Alexandrian school, whilst Visconti supposes it possible at least, that the Menander may be the identical one described by Pausanias as seen by himself in the theatre of Athens. In the heads of both are fixed iron nails which have caused the marble to crack, — and which bear evidence to the antique practise of fastening bronze discs, to serve as protection from inclemencies of weather &c., to the heads of statue placed in the open air.

270. Urania: a graceful little statue in which the Muse of Astronomy is represented with the globe in one hand, and the *radius*, for astronomical demonstrations, in the other. She wears a crest of feathers, the trophy of victory over the Sirens, who entered into a contest of vocal powers with the Muses, and being overcome were stripped of the feathers of the wings, given them, according to Ovid, for searching the ravished Proserpine over land and ocean.

269. Bassorilievo with the figures of Laodamia and Protesilaus. An oracle had doomed the first of the Greeks who set foot on the Trojan shore to perish; Protesilaus, heroically dedicating himself, was killed as soon as he had leapt from his ship by Æneas and Hector. His wife is said by Poets to have obtained from the Gods the permission of conversing with his shade for three hours, and been persuaded to accompany him on his returning to the infernal regions.

268. Juno. The head, though antique, does not adapt itself to the figure, nor possess the individuality proper to the Goddess. The statue has much dignity, and resembles the Barberini Juno in the circular hall of the Vatican.

267. Faunus, formerly having served to adorn a fountain whose waters flowed from the month of the wine-skin in the left hand. Oppressed by sleep and the liquor from his flask he falls back in an attitude most natural, and giving grace even to this coarser aspect of the Demigod.

266. Centaur preceded by a winged Victory.

265. Amazon. It is conjectured that this may be copied from a famous work by Polycletus, one of the 50 bronze statues of Amazons adorning the Temple of Diana at Ephesus. She is not stretching, but relaxing the bow, as an Amazon is described by Pausanias, taking refuge in the Temple of Diana after being conquered by Bacchus. The helmet has been placed on the ground, with the shield called the *pelta*

*lenata* and the *bipennis*, or battle-axe. There is much resemblance to both the Amazons in the "Braccio Nuovo", but perhaps a finer union of the feminine with the martial attributes in this.

264. Apollo Sauroktonos (the lizard-slayer) taken from one of the most celebrated statues in bronze by Praxiteles, several copies of which are extant. To this original, or to a bronze facsimile, was addressed the Epigramme of Martial:

Ad te reptanti, puer insidiose, lacertæ

Parce; cupit digitis illa perire tuis.

Fable says that Apollo was banished from Heaven for having slain the Cyclops, and taking refuge with Admetus, King of Thessaly, became a shepherd, in which condition he used to make trial of his arrows on the lizard; but that offence having been provoked by the death of his son Esculapius, whom the lightning manufactured by the Cyclops had slain, the extreme youthfulness of this figure does not seem to accord with the epoc assumed. The crossing of the limbs in the position given to Fauns and shepherds by artistic convention, is also an indication of puerility in age, being considered to imply softness. Nothing could be more graceful than the composition of this statue; and in the countenance (though feminine—a character enhanced by the dressing of the hair peculiar to Apollo) something of high intent, inconsistent with the frivolity of the occupation, is preceptible, as that of a young and heroic Being whose dreams are of great objects.

262. Caius Caligula, the only statue extant with the undoubted likeness of this Emperor, who is represented in the heroic style, with the short sword called the *parazonium*, and no other vestment than the Greek chlamys.

261. Penelope. This, after being confronted with various bassorilievi in the Roman College and the Barberini Library representing the story of Ulysses, was recognised by Thiersch as of the very earliest style in Grecian Art; but the head, though antique, is a restoration, and the chair also has been retouched. The figure is pronounced by Gerhard to be one of the most highly finished of its period, though, as the same style long continued, it is difficult to determine the date with precision. On the pedestal is a rilievo with Bacchus, a Nymph, and a little Silenus.

260. Deities and supplicants, a Bassorilievo from Greece. The restorer has given to the sitting figure the head of Trajan, but the Griffin, sacred to Apollo, being introduced, it is rather supposed that Esculapius, Hygeia, and the Dioscori are the Deities addressed.

259. Minerva Pacifera. This majestic figure is recognised as Minerva by the *chlamys*, or *paludamentum*, fastened over the right shoulder, a distinction of military leaders and Kings, when worn double, as it appears in this statue. With a similar garment Minerva is described by Apollonius investing Jason for the Argonautic expedition. It is proper to the Goddess only in her pacific character, as

Patroness of Arts and Science; therefore, though this statue was found headless, the helmet was not added to the antique fragment by which the deficiency was supplied. The bronze helmet in one hand, though added in the restoration of the arm, is also antique. The laurel-branch in the other, symbol of the Goddess as *Pacifera*, recalls the tree which sprung up at her command on the Citadel of Athens.

258. *Bacchus*. An expression of rapture and inspiration in the countenance of this mutilated figure, seems to announce the God in the moment of poetic frenzy, in a fine abstraction from all consciousness of the present; whilst delicacy of beauty is reconciled with sublimity of character. We are reminded of the striking dithyrambic of Horace (*Carm* 11 *od.* 19)—

*Bacchum in remotis carmine rupibus*

*Vidi docentem—*

which describes the God amidst solitary rocks surrounded by Nymphs and Satyrs, the fantastic creatures of his revel-route, to whom he himself inspires the hymns in his praise. The *bine apostrophe*, of the Chorus in the *Antigoon* of *Sophoches*:

Immortal leader of the maddening choir

Whose torches blaze with unextinguished fire,

Great Son of Jove! who guid'st the hencful  
throng,

Thou who presidist v'er the mighty song!  
raises the image of the God before the mind's eye  
in a wildly beautiful aspect such as the sculptor  
has here given him. Horace, with an oriental

luxuriance of imagery describ him as awakening joy to all nature by his presence, the earth yielding wine, milk and honey at the touch of his thyrsus, the courses of ivers and the fillows of the Indian Ocean turning backward at his command. The Artist and the Poet seem to meet in this subject, and it is difficult to determine which has treated it most powerfully.

257. Diana drawn in her chariot with Victory and Cupid, a bassorilievo chiefly restoration.

256. The youthful Hercules.

255. Paris. This statue is believed to be, if not a Greek original, at least a copy from the Creek school, possibly from a celebrated bronze by Euphranor (both a Painter and Sculptor), which Pliny mentions. The dress is that given to Paris by the most ancient Artists, exactly agreeing with the description of Poets and the costume of the character on the stage. Virgil ironically describes Paris as wearing the Mæonian mitre fastened under the chin, with hair dropping perfumes; Euripides speaks of this mitre, or Phrygian cap, with pendants of gold to clasp round the neck, and variegated trousers according to the Asiatic fashion, as amidst the splendors by which the Royal shepherd fascinated Helen, who herself avows (in the Iliad)

I scorn the warrior, but I love the man.

The actors in the chorus in the "Phrygians" of Eschylus, are supposed to have been all habited in this manner. The Paris before us also wears the *tunica succinta* and chlamys usually given by antique Art to heroic, historic, and many

divine personages. Grace and dignity are combined with a voluptuously adventurous expression—a mixture of the Hero and Exquisite—in a manner displaying much skill, and, if theatrical, not inappropriate to the subject. The right hand holds the apple of discord, in the left was originally the pastoral staff resting on a rock of Mount Ida.

254. Bacchante. 253. Triton. It is remarked that the character of the *Man Fish* is so well indicated in this finely executed fragment, that, though only the human part of the figure exists, no doubt as to the subject can arise. A certain ideal of wild beauty in the countenance, is combined with this startling effect of the supernatural in a singular manner. A religion in which beauty was almost a dogma of Faith, avoided the degradation of the human form even when allied with the monstrous, unless the ludicrous and gross were *intended* by the allegory, in which cases the dignity of human Nature would only be enhanced by the contrast with its brutalised caricature. A scaley-garment is thrown over the shoulders of this figure: the ears are like those commonly given to Fauns, and in the slightly open mouth has been observed an indication of the flatness of palate proper to the finny race. Visconti considers that the type often adopted by Michelangelo is to be found in some of these antiques of semi-monstrous, yet expressive form, and of a certain exaggerated beauty. 252. Rape of Proserpine. 251. Athlete, the limbs modernly



restored. 250. Cupid, called the Genius of the Vatican. We are told by Pliny that Praxiteles executed a statue of Cupid for Thespia, a small town of Bœotia, which, on this account alone, become frequented by strangers; that it was taken thence by Caligula and brought to Rome, restored by Claudius, and retransported by Nero to Rome, where it is said by Pausanias to have perished in the conflagration, but by Pliny to have been preserved in his own days, and visible in the Portico of Octavia. The latter author tells us, that Praxiteles sculptured another Cupid for the Temple of Parium, where it became not less celebrated than the Cnidian Venus. A copy of this half-figure in a more perfect state, with wings, the bow and quiver, was formerly preserved in the Farnese Palace; and the receptacles for wings are to be found below the shoulders in this fragment, which, whether one of the above named statues or not, is concluded to be either an original of Praxiteles or a copy from the statue at Parium. There were, according to Mythology, two Cupids: the more refined and noble was the son of Jupiter and Venus; the other, of grosser nature, that of Nox and Erebus. The first is at once recognised in the exquisitely delicate, serious and even melancholy beauty of this statue, which embodies a passion too intense for levity, too powerfully subduing and pervading the depths of the soul, to be presented in a form where the merely sensual in beauty, or the childishly petulant are the characteristics—

Love in his better, loftier guise;  
 The bandage loosened from his eyes;  
 The pinions from his shoulders flung,  
 The mischief from his heart and tongue,  
 And only armed, as Love *should* be,  
 With his own high Divinity.

These lines (by Hervey) on a similar statue, might apply, in the moral expression, if not in detail, to the one before us.

The question has been raised, whether the character of this figure authorises at all the belief that a Cupid is intended. Zoega considered that the Genius of Death, of riper years than ordinarily represented, was more probably its subject; but the received denomination is the most generally supported by critics.

249. Bassorilievo attributed to Michelangelo, representing Cosimo I, Grand Duke of Tuscany, raising the siege of Pisa; on one hand chasing away the Allegoric figures of the Vices; on the other introducing the Virtues and Sciences, amongst which latter figures is the portrait of Buonarrotti himself.

248. Clodius Albinus, the Colleague of Septimius Severus, the head an addition, but antique and bearing a close resemblance to other portraits. Beneath is a cippus found near the Mausoleum of Augustus, with an inscription recording where the body of Caius Caesar, one of the three sons of Germanicus put to death in his infancy by Tiberius, had been burnt. The boy had been much beloved by his great Uncle, Augustus Caesar.

120. Lucius Verus, the colleague of Marcus Aurelius. The head and torso of this figure, though both ancient, do not belong to each other, but the likeness to this Emperor, who is described "*Barba prope barbarice promissa et fronte in supercilia adductiore venerabilis*", is recognisable from comparison with other portraits. With a flattery the voluptuous Lucius little deserved, he is here clothed in the armour only given to illustrious Generals among the Romans. He commanded in the Parthian war, but left the legions to the dangers of the field, whilst himself immersed in luxuries at Antioch; and received the title of Parthicus, Armenicus &c. for successes he had little the merit of winning. On the cuirass are embossed the head of Medusa, the figures of Fortune with barbaric trophies on each side, and those of conquered Provinces beneath. This description of ornamental armour was in use among the Greeks from the earliest ages.

419. Torso, supposed to be of Bacchus, with an ancient rilievo beneath representing the Games of the Circus.

418. Bassorilievo of a Bacchanal, the style admired.

417. Mercury, a statue remarkable for the various attributes of the God, (amongst others the lyre formed by himself of a tortoise-shell), preserved in it more perfectly than in almost any other. *Ingenui*, inscribed on the plinth, is supposed to be the name of the Sculptor.

416A. Bacchic Nymph with the Orgian serpent on her breast.

416. Bassorilievo which served to determine the subject of the colossal figure of Ariadne, the abandonment of whom by Theseus is obviously represented here. The Goat was supposed an emblem of the Island of Naxos, in the *Ægean*, the name of which sea was derived (according to some) from the Greek for these animals, to which the little islands, besprinkled over it, were compared. A Faun is introduced, who gazes upon the sleeping Ariadne, as if suddenly discovering and arrested by the spectacle. The figure of Bacchus (a restoration), appears in a lateral niche, and that of a Bacchante, with the *cista*, or shrine for sacred objects, on her head. The figure in the clouds is supposed to be Venus, who assists the flight of Theseus.

415. Bassorilievi of a Sacrifice.

*Cabinet adjoining the Gallery of statues.*

We enter this Cabinet passing by the oval vase of a most precious Oriental Alabaster, which is supposed to have contained the ashes of a Princess named Livilla. In the vestibule are two small statues: a dancing Faun, whose *nebris* (the garment of deer-skin worn by the followers of Bacchus) is filled with fruit; and Diana, called Domitia, because assumed to be a portrait of the wife of the Emperor Domitian, though more securely conjectured to be that of a young female of some illustrious Patrician house; it being believed that the wives and mothers of the *Cæsars* were never represented with the attributes of Diana.

On the wall is a bassorilievo of *Athletes*, a

##

valuable Greek monument, in which each of the figures introduced has the name written above in the Greek characters; an ox's head, at one side, reminds us of the sacrifices which opened and concluded the ceremonial of the sacred games. The magnificent decorations of the Cabinet deserve attention before we examine its works of Art; and of all the graceful or splendid accessories that have been lavished with such profusion in the adornment of the Vatican Museum, those of this portion are the most richly and harmoniously elegant. The vault is supported by eight columns and as many pilasters, of the alabaster called that of Santafelicità, from the quarry, now exhausted, of Monte Carceo, near Terracina. All the beautifully chiselled capitals are gilt. Four seats of red porphyry, with supporters of gilt metal, are set in a pavement entirely composed of the finest marbles, in the centre of which is a valuable mosaic brought from the Villa of Adrian, and presenting, disposed amongst graceful designs in arabesque, partly modern and partly antique, four quadrates with Bacchic and scenic masks in three, and in one a landscape with flocks and a figure which, from the adjacent altar, the extinguished torches, the tibie and other vestiges of rural solemnity, is supposed to be either Ceres, or Pales, the protectress of sheepfolds and pastures. On the ceiling are several oil-paintings by De Angelis (an artist of Tivoli) whose subjects mostly refer to the statues below. In the centre is Ariadne found

by Bacchus, or, more properly, their marriage rite, a figure of Hymen being introduced. Above the two windows is Paris refusing the apple to Minerva; and in the opposite picture he is giving it to Venus.

The other two are: Diana visiting the sleeping Endymion, and Venus with Adonis. An antique marble frieze, with festoons and infantile figures, is carried round the cornice.

The objects of Art in this Cabinet having no numbers, may be designated in the order as they stand, beginning at the right:

*Female Dancer*, a statue supposed the portrait of some celebrated performer on the stage, whose crown of ivy is the trophy of one of her triumphs. She is probably engaged in one of the admired dances called those of Venus; and though of no high order of beauty, the truthfulness and delicacy of this statue have obtained for it much reputation. The manner in which every outline of the figure is displayed through the almost transparent and most finely executed drapery, is singularly skilful.

*Venus leaving the bath*. This, if not one of the more intellectual, is certainly among the loveliest images of the Goddess. A statue by Polycharmus which is mentioned by Pliny as standing in the Portico of Octavia, has been referred to as possibly its original; but the former did not exactly agree with the action of the present, taking the words of Pliny literally. A vase for perfumes, called *Alabastros* (hence the name of the stone such vases were

usually manufactured in) stands near the Venus; and a bracelet resembling a serpent encircles one arm, according to the fashion prevailing amongst the ladies of ancient time.

It is not the queenly aspect of the Goddess whose nature could be terrible when roused by the neglect of her worship, or rivalry against her omnipotent charms, but the Venus

Quam Jocus circum volat et Cupido;  
all softness and graciousness, and modest in the consciousness of divine beauty,—who is here presented to us. The bending figure that seems to shrink from profane regards, with an expression of the finest delicacy, is in all its outlines graceful to perfection.

An English Artist in Rome (Mr. Dunbar) has obtained possession of a statue allowed by judges to be a Greek original, almost the facsimile of this but wanting the head, which was restored by some hand of the school of Bernini. In some respects this last is more striking than the Vatican statue: a little Cupid is introduced behind the Venus, lifting up his arrow and touching her shoulder with one hand, whose figure adds superior interest of action to the group; and another difference is, that the Venus holds a box of ointment in the right hand, which is left empty, with less of meaning, in the statue before us.

*Diana Lucifera*: a statue which has been much praised, representing the Goddess mounted on a chariot (as the fragment of the rains in one hand leads to infer) and bearing

a torch to drive the wild beasts from their forests in the night: she wears the Spartan tunic, and the head is bound with the *credemnon*, the fillet peculiar to Bacchus and his followers, not a proper attribute of Diana. The statue seems rather deficient in the ideal of the Goddess—a fine woman, but nothing more.

*Faunus.* The *Rosso antico* in which this statue is executed, is assumed to have been selected as adapted to the rubicundity and joviality proper to one, the comic, aspect of the rustic God. This marble, brought probably from Egypt, was not made use of till the last epoc before the decline of Art—about the time of Adrian, (in whose Villa the statue was found), and Pliny tells us, that the use of porphyry in Sculpture, introduced in the reign of Claudius, was condemned as a bizarre novelty and discontinued after that period. The eyes, whose cavity was unfilled, have been restored in enamel, in conformity with the practise not uncommon even amongst the first Sculptors of Greece; and here the effect is harmonious with the color of the stone and humorous character intended. The Farnese Hercules, and an Antinous formerly in the Villa Mandragone, now at Paris, had the cavities of the eyes supplied with gems. Chalcedony was the gem commonly inserted, on account of its resemblance of tint, in white marble. The Faunus before us is one of the best statues of the last epoc before the decline, and full of character, with an elastic vivacity that conveys the idea of movement, of



restless gaiety, with most happy effect. It has been observed, that he seems on the point of leaping to give vent to his glee; and the cluster of grapes is lifted in air with an exultation of jollity admirably expressive. The stiffened curls, the ears, the short tail, and the excrescences on the throat, (supposed by ancient naturalists to be found in goats) all contribute to the *caprine* character, which amalgamates with the human in many antiques of the same subject. The anatomy, particularly at the knees, is observed by Visconti to be also partaking of the caprine. The nebris, the Pan's reed, the instrument called the *nacchere*, and the *pedo* in the left hand, are all attributes of the followers of Bacchus.

*Priest or Genius of Mithras.* This and a corresponding figure, found near each other, were supposed to represent Phosphorus and Hesperus, the poetic personifications of the Planet Venus, as the Star of morning and evening, in which case the raised and inverted torch would have been the attributes. The Genii of Day and Night were also conjectured as their subjects and the Persian Sun-God would properly have been thus attended. The dress of the one before us is that of Phrygia and Lydia, which the Greek Sculptors appropriated to all Oriental personages. The figure resembles that given to Mithras himself; and the position of the head inclining forwards, was a peculiarity in the images of the God, whose worship this statue proves to have existed in Rome prior to the decline of Art, the style being noble, the drapery,

graceful, and delicateness of execution distinguishing the whole. The designation of "Paris" is unsupported by authority, and the apple in the hand an arbitrary addition, for the moral expression, if nothing else could be urged, is discordant with such a determination of subject. That expression is at once elevated and tender, and the innocent loveliness of almost childish years, blends with a certain religious dignity finely ascribed to the youthful minister of a Sanctuary. Such might be the aspect given to the *Joas* of Racine's "Atalie"; nothing assuredly of the voluptuous Dardan Prince is recognisable in it.

A small statue of Minerva found at the Casian Villa near Tivoli, stands between the windows, in the recess of one of which is a most precious vase of *rosso antico* on a column of Oriental alabaster; in that of the other a Roman bathing chair, formed of a single block of the first named stone, and a Greek bassorilievo of Bacchus his Genius Ampelus, with Silenus and a Faun. A mosaic in a niche between the windows, from the Adrian Villa, represents objects allusive to the Nile.

*Ganymede with the Eagle*: a most graceful figure, the expression being of pleased tranquillity, and the disposal of the limbs that given more or less exactly to nearly all statues of Ganymede.

*Adonis*. Without any attribute the identity of this statue has been inferred from the traits that peculiarize its beauty. The figure is less

slight than that of Apollo, less effeminate than that of Bacchus; the physiognomy differs from that of Meleager, and is more delicate than would accord with a Tbesus or Perseus. There is a robustness of form appropriate to the young hunter, and the fillet which binds the brow would be an ornament fitting to a descendant of the Kings of Cyprus, as was Adonis. The bending forward of the head, is considered by Visconti an indication of the apotheosis, the attitude having been given to Gods to signify their condescending to the prayers of mortals—hence the title ascribed to many Divinities—*Respicienti*. The modifications of the ideal of beauty, so varied in character and yet corresponding in perfectness, which a comparison between the *chef-d'œuvres* of Sculpture in this Museum presents, strike us with wonder and admiration. The Adonis resembles none of the statues above mentioned, in anything save the exalted character common to all. Repose and loftiness of mind, but no specific sentiment, is expressed in the head—it is that preternatural calmness which Greek art almost invariably attributed to a deified individual.

When we remember how the subject of this statue was distinguished even among the creations of Greek Mythology, and exalted into the very personification of the Beautiful; when we remember the poetry which an imaginative worship had centered in his story—his personification in sculpture may be considered a monument of the idea of Beauty in one of its

finest classic developements. The offspring of the guilty passion of Mirra, whose story is affectingly told by Ovid, and who was transformed into the Arabian tree of precious gums, Adonis was given from his birth into the charge of the Nymphs; Goddesses contended for his love, and the intervention of Jupiter alone appeased the rivalry of Venus and Proserpine, to each of whom his society was allowed alternately for half the year. After his death in the chase, slain by Mars in the form of a wild boar, the Queen of Love caused the anemone flower to spring from his blood; and wandering in her grief through the forests, was herself wounded by thorns, till the blood streamed from her feet, and the white rose became red as she passed, her sorrow thus leaving its memorial over all regions of the fertile earth. The Apotheosis of her favorite followed, and Temples were dedicated to him, sometimes in alliance with herself. The deep meaning that seems conveyed in this passage of the story, perhaps suggested its association by Milton with another, the most spiritual of all the fables of antiquity, and the spirit in "Comus", describing the gardens "where eternal summer dwells," speaks of Iris.

Drenching with Elysian dew  
 Beds of Hyacinth and Roses,  
 Where young Adonis oft reposes,  
 Waxing well of his deep wound,  
 In slumber soft, and on the ground  
 Sadly sits the Assyrian Queen;  
 But far above in spangled sheen

Celestial Cupid, her famed son advanced,  
 Holds his dear Psyche, sweet entranced  
 After her wandering labors long —

Mysteries were connected with the worship of Adonis, which shadowed forth analogies with eternal Truth in a striking manner, though vainly exaggerated by infidel writers in the object of discrediting Revelation. On his festival at Athens the image of a dying youth was erected in the public places; all the City assumed mourning woman with disheveled hair celebrated funeral rites with weeping and chanted hymns; vases of earth sown with corn and planted with flowers, herbs and fruit, were thrown into the sea as offerings; but on the last of the eight days solemnity all was changed into gladness, and the Resurrection, or Apotheosis of Adonis was commemorated with rejoicing triumph. At Alexandria his image was carried by the Queen with a procession of women bearing incense, flowers, fruit and leaves, and last were carried two superb couches, one for Venus and one for Adonis. The phenomenon of the Phenician River called after him, whose waters annually assumed a bloody color, occasioned by alluvions of a particular sand, was explained by the superstition of Adonis, and gave the signal for the return of its solemnities.

The bassorilievi against the walls in this Cabinet, in the order as they follow to the right of the entrance, are: the Sun-god in his chariot with one of the Dioscuri, and four other Deities; Adrian deified, with a figure near him supposed

to be Minerva Pacifica; the Sun-god leaving the Cimmerian caves in his chariot, preceded by Lucifer, with Jupiter, Juno and Minerva, and Fortune, the Protectress of Rome. The labors of Hercules follow in four pieces which have been illustrated much at length, and are full of interest when we adopt the view, that not merely a series of heroic achievements, but *all* the efforts of Humanity in its earthly career, were typified in this fable.

In the first we see the Hero combatting in the forest with the Nemean lion, whilst the Dryad, or Nemea who gave her name to the forest, is spectatress of the encounter; again he appears slaying the seven headed Lernæan Hydra, the nymph of Mount Apesantus gazing on him from above; again carrying the monstrous bull from Crete to Argos; and finally slaying the Dragon of the garden of the Hesperides. The second bassorilievo is divided into five compartments, in which are the images of Minerva, Mars and Amphitryon, all Deities connected with the story of Hercules; and the hero as a youth is represented receiving instruction from the Scythians in the use of the bow. The battle of the Orchomeni against the Thebans, provoked by the attack of Hercules on the former when they came to raise tribute; is indicated by the figures of combatents also introduced in this marble.

The third is alike divided, and presents the images of Minerva, Juno and Bacchus, with Hercules strangling the serpents in presence of

his parents; and in another part striking the lyre to the accompaniment of a hymn by his Master Linus, the ancient poet, who, with the Muse Calliope, superintends his efforts. The fourth bassorilievo represents other exploits, whose several subjects are: the stag of Cénoc, the voracious birds of the lake Stymphalus; the boar of Erymanthus; and the Augean stables whose accumulations were cleared by directing the course of the river, the Nymph of which is introduced above.

The second and a third of these rilievi are considered by Visconti, on account of their fine composition and graceful execution, to be monuments of an age not more modern than that of the Antonines.

#### HALL OF BUSTS

##### 1st Division.

This is the most historically, if not the most artistically interesting Section of the. Museum Columns inlaid with *giallo antico*, with corresponding pilasters of the variegated marble called *breccia delle sette basi*, sustain its vaults; and the Busts are ranged in double rows of shelves, with the higher of which we begin in our indication of their subjects, passing in each instance from right to left, and commencing on the right of the entrance.

To the first (an incognito) follow the Busts of Alexander Severus, Julius Cæsar, Mercury, and Augustus (276). Extrinsic value is attached to this last on account of a detail in which it

is unique among monuments — the crown of ears of corn that encircles the brow. According to Pliny such a crown was given first to Romulus, and it might be the attribute of Augustus as the “new Quirinus,” — for flattery so styled him, and the “victorisque arma Quirini” of Virgil (Georg. III, 27) has been interpreted in the same reference. Another conjecture treats this crown as proper to the Emperor in his character of a “Frater Arvalis”. The 12 Priests bearing that title, among whom he caused himself to be enrolled, celebrated the *ambarvalia*, festivals (named *ab ambiendis arvis*, from going round the fields) in honor of Ceres: they wore crowns of ears of corn, or oak-leaves, with white fillets, and made the circuit of the newly ploughed fields three times, singing hymns, afterwards offering sacrifice to the Goddess, — a celebration alluded to by Tibullus in the beautiful Elegy, I lib. II, whose imagery is so poetic and gracefully rural whilst the condition of approaching the altars of the benignant Deities in a state of moral purity is enforced with a religious severity that might apply to a holier worship. This crown may allude to the conquest of Egypt, a source of so much wealth to the Roman granaries; or to those largesses of corn which Augustus first, and his successors after him, made use of to gain the affections, or lull the discontents of the Roman people. With similar allusion a sheaf of corn was imaged on the reverse of the Alexandrine medals of Augustus; and Virgil does not scruple to ascribe



the attributes of Divine Providence to the Imperial patron, whom he styles:

*Auctorem frugum, tempestatumque potentem.*  
 The expression of this Bust is eminently that of intellectual power, not of benignity or frankness. Next follow: Saturn, Pescennius Nero, an incognito, Marcus Agrippa, and Cicero (282). On the lower shelf are: Apollo, a head seriously and delicately beautiful, with traces of a former coating of encaustic varnish, the ancient method for whose use is said to be lost; an Incognito, Domitia (the wife of Domitian) and Isis with the characteristic vest knotted over the bosom, (which, as Winckelmann observes, would alone suffice for her recognition) also a diadem with the mysterious lotus flower resting on the crescent Moon; Bust resembling Crispina, the wife of Commodus; Marcus Aurelius, Julia Mammea, the Mother of Alexander Severus; a Roman Matron with a headdress reminding us of some of the more modern enormities of Fashion; Lysimachus King of Thrace, a female head in the Etruscan style on a bust of alabaster, and Menclaus (293), the head belonging to a famous group of that warrior supporting the body of Patroclus, fragments of which, with different numbers, are placed below. The expression of the face is terrific, and in its martial animation of surpassing power. The decorations of the helmet are remarkable: the relief representing the combat of Hercules with the Centaurs, that Hero being supposed a descendant of Pelops, and therefore properly recorded in the

armour of Menelaus, himself one of the Pelopides; the figures on the leather thongs for fastening the helmet under the chin, are supposed to have been Griffius (emblems of Mars, the God to whom Menelaus is repeatedly compared by Homer) but are restored as Eagles with lions' tails. In one of the fragments appears (618, 812, near the first window) the wound between the shoulders of Patroclus, just as described by Homer. The torso of satiric renown, vulgarly called *Pasquino*, is supposed to have been a dead Patroclus pertaining to a similar group.

The column of a most precious *nero antico* from Africa, which stands opposite to this section of the hall, deserves attention, together with the Bacchic Head of *rosso antico* which surmounts it. We now turn to the left section, and take the order as follows from the number 372 in the upper shelf: 2 heads both unknown, and that of a youthful Genius; *below*, Isis, a Greek head admired for its sculpturo; Minerva with her casque and *Ægis*, or (as conjectured by Visconti) the personified Rome. This is also said to be a Greek monument, and is one of the most exalted conceptions perhaps even of the Goddess of Wisdom. The calm brow and beautiful, but firmly chiselled lips, bear no trace of passion, and no human heart with its woes or frailties seems ever to have throbbed below. A spiritual grandeur, benign yet awful, with—  
—an unfathomed calm, that seems to lie  
In the grave sweetness of the illumined eye;

alike contribute to convey, in this sculpture, the impression of a Presence essentially divine. The female head that follows is an incognita; the fragment of a limb on the ground is admired as of a style genuinely Greek. Between the windows are: *above*, a head resembling Galba; half figure of Apollo Citharædus, head of an aged woman probably intended for a sepulchre; *below*, anatomic fragment, Phillip the younger, an admired bust in red porphyry, though belonging to the period of declining Art; and another anatomic fragment. Passing the angle of the window are: *above*, head of one of the Claudian family, and two incogniti; *below*, two sepulchral effigies commonly called Cato and Portia, but incorrectly, seeing that Portia, the daughter of Cato and widow of Brutus, had not a common sepulchre with her Father, who was buried at Utica. They probably are portraits of a married pair, as the action of clasping the hands indicates, though a disparity of years is obvious; and a truthful simplicity, an unaffected tenderness gives, in the absence of actual beauty, an interest of a high order to the group. Platner considers these among the finest portraits preserved to us in antique sculpture.—Before the windows is a remarkable isolated monument with three female dancers sculptured in alto-rilievo round a column, in the form of a candelabra. They are only distinguished from each other by the head-dresses,—one with a simple fillet, the other broad bands, and the

third a species of cap. The conjecture has been raised from this, that the Hours are intended in the group, the wintry season being indicated by the covering of the head in this last figure. Above is a modern trophy or cuirass, of an exceedingly valuable Alabaster called *Orta*.

### *2nd Division.*

*Above:* Female head corresponding with that called Portia in the sepulchral monument; Lucius Verus, Incognita, Titus, Jupiter Serapis a colossal Bust in black basalt; head supposed to be Tolomeus, King of Mauritania; head supposed Manlia Scantilla, wife of Didius Julianus, who by her persuasion purchased the empire from the Pretorian Soldiers; Julia Mammea, Mother of Severus, Incognito. *Below:* Caracalla: This admirable bust is either a copy from that called the Farnesian Caracalla, or from an original common to both. The Farnesian marble is called by Du Bos (*Reflexions sur la Poesie &c.*) "the last sigh of Art", and many critics have been lavish of its praises. We might wonder that a Tyrant should allow himself to be imaged so exactly *ad hominem*, did we not know that the morose vanity of this Emperor gloried in the truculent expression which his flatterers told him constituted a likeness to Alexander the Great; and the attitude of the head, turned over the left shoulder, was a piece of affectation in which he desired to imitate farther the portraits of the Macedonian. It is to be observed, that the very folds of the dress contribute to the idea

of sudden and violent motion in the whole person; and nothing could be more true than the expression of suspicious ferocity which tells the story both of guilt, and its inward, self-entailed punishment. Bust with drapery and armour of Oriental alabaster, conjectured to be the Emperor Otho. Augustus, a Bust of peculiar interest, representing him at the most advanced age among all likenesses extant. A wreath of artificed laurel (probably in gold) worked round a diadem, encircles the brow, with an orbicular gem in the centre containing the profile of Julius Cæsar. This description of circlet is frequently found on medals, the effigy on the gem being that of a God or a deified mortal. Its use being more commonly sacerdotal, we may infer that one of the sacerdotal offices exercised by Augustus is implied here, and the priesthood of the Divine Julius, which had originally been held by Marck Antony, may have been (though we are not certain that it was) assumed by Augustus. The dignified gravity of this head has been admired as accordant with Suetonius' description of the person of the Emperor: "*forma eximia, et per omnes ætatis gradus venustissima;*" to us it seems in melancholy contrast with the portraits of Augustus in earlier life, telling of moral deterioration, selfishness, and the astuteness of the despot, which have, within the interval, usurped ascendancy and almost eliminated the more generous qualities once there. The boyhood of Augustus is represented to us by the admired

head in the Chiaramonti Gallery (No. 417) as intellectually beautiful; the manhood, by the colossal bust near it, (and still more by a bronze in the library of the Vatican) as nobly vigorous, almost more than human in the impress of moral grandeur. Here we have hardly a trace of those higher characteristics — and the comparison between these several portraits epitomizes the story of a Despot in a manner most impressive. Septimius Severus; Nero as Appollo Citharædus, the most valued likeness extant of this Emperor, who here wears the crown of artificial laurels, interwoven with the fillet called *lemniscus*, and having a gem in the centre, which he had obtained in Greece at the contests of the Pythian games, and carried in the right hand, with the Olympic olive on his head, when entering Rome in triumph after his famous theatrical progress through Greece. Suetonius describes him as “*vultu pulchro magis quam venusto-cervice obesa;*” and this peculiarity of the short and bull-like neck adds to a character of the sensuous, that seems yet to struggle with the refined, in the really delicate beauty of the countenance. Antoninus Pius, bearded Head (unknown), Otho, Head called “the soldier”.

Passing to the opposite side of this division, at the angle of the arch are the following, beginning with the number 340: *above*, two heads unknown, and a bust with drapery in Oriental Alabaster, the head supposed to be of Julius Cæsar:

*Below*; an Incognito, Hercules, and Anníus Verus Cæsar, Son of Marcus Aurelius, who died in childhood.

*Within the arch*: Jupiter Ammon, head in alto rilievo, and a Medallion of Mercury—*beyond the arch*: two Heads, the larger supposed to be a slave; Statue of Piety in the action of prayer, conjectured to be the portrait of Livia, fourth wife of Augustus. Below is a bassorilievo which has been the subject of much criticism, but is only interesting in the Archæologic point of view. It represents the birth, life and death of Man. Prometheus is seated at one side, fashioning the woman who is to become the mother of the human race; on the earth lies a lifeless figure, before which stands Mercury and Psyche, the emblem of the Soul.

The name SIRYS which is inscribed under this figure, and under another represented in life, is supposed by Visconti to be a form of *Serus*, the Latin for Epimetheus, the “Tardy;” but others have explained it as either a provincial designation of the Creator, or derived from the Greek name for silkworm, the changes of form in which were considered symbolic of the destinies of the Soul. The figures of the Parcæ are introduced, each with the name inscribed below.

*Proceeding with the upper range, from N.352, are*: Head of Marine Deity, Julia, the daughter of Titus, Female Head under the semblance of Juno Regina; Incognito, Head of Aristophanes. *below*, Antinous, a beautiful bust; Orator, the

identity not certain, but from the shortness of the hair concluded not to be Greek; Sabina, wife of Adrian; Incognito, Adrian.

*At the angle near the grated door*, Hercules, and an ideal female head, of much beauty, probably intended for Diana or a Muse,  
*within the arch*: profile in alto-rilievo and medallion with head of Diana.

*Beyond the arch, at the angle: above*, Scipio Africanus, Saloninus Cæsar, son of Gallienus, and Commodus—*below*, Julia Mammea and two female heads unknown.

### 3d Division.

As the Statue of Jupiter which so finely terminates the vista of the Belvedere Gallery, must arrest attention before anything else in this division, we give it the precedence properly claimed. Though it has been called the finest image of Jupiter which has descended to modern times, a place among the very highest works of Grecian Art has been denied to this statue by some critics, and tacitly so by the Commissioners of the French Republic, who did not select it, amongst their other spoliations, to be transferred to Paris. That it is, at least, a copy from a Greek master, was proved by the discovery of a small facsimile, in the excavations at Corinth, not many years since; and we believe no mind unprepossessed could fail to award it the tribute of admiration, as a conception of genuine sublimity.

We might hesitate to say whether the powers



of Art or the piety which inspired and guided them, are more entitled to admiration in this divine Work. The religious ideas of the ancients are vindicated from the vulgarised extravagances that have reached us in other channels only to discredit them, by such a monument; which with silent persuasiveness attests, that the great idea of a supreme Godhead was never, amidst the night of ignorance, utterly lost—and is therefore an honor not only to Art, but to Intellect, to the aspirations of our common Nature. The intention of representing a Being exalted above all others, and all powerful, seems not for a moment questionable in this statue; it is not merely a benign expression, but *essential* benignity and justice which distinguishes the aspect. It is the Jupiter addressed by Horace, as “*Gentis humanæ Pater atque Custos*”; more calm and raised above the shocks of passion than the Jupiter of Homer, though the Sire of Deities who shakes his ambrosial curls till all Olympus trembles at his nod, in the *Iliad*, might be pictured to the mind in a form like this. The three-quarter face reminds us of the type adopted by some masters for the countenance of the Redeemer. Visconti infers that not the thunderbolt, but the patera to receive offerings, should have been placed by the modern restorer in the hand; and the inclination of the head was considered in images of the Gods to declare assent, as its aversion to convey refusal, to the suppliant. The lower part of the figure only is clothed, with a vestment

in simply majestic folds enveloping the limbs; a made explained by Vossius to imply, that the Deity was visible unveiled to the Gods alone; but veiled, in the palpable forms of Nature, to men. We must allow that the Artist of this statue has had the feeling of a Deity, the recognition of whom is not only required from the Reason, but a condition to inward tranquillity and confidence amidst the cares, the unintelligible perplexities of existence—such feeling is conveyed in the address to the Father of Gods and men by the Chorus in one of Æschylus' Tragedies:

Immersed in deep and lofty thought,

If rightly I conjecture ought,

Thy power I must revere;

Else, vainly tost, the troubled mind

Nor peace, nor calm repose can find.

In front of the Jupiter is a celestial globe with the planets and signs of the zodiac; and on each side oval vases, one of *breccia affricana* on a circular basement of the stone called *porta santa*, because used in the doors of some of the Roman Basilicas so designated, and only opened by the Sovereign Pontiff during the year of Jubilee; the other of Alabaster of Civitavecchia on a column of the Alabaster called *a giacciuolo*.

The Busto to the right are: *above*, a female singer masked, Mask of curious workmanship and perfectly hollow; laughing Faun, Satyr, Incognito, and female Faun. *Below*. Isis veiled and crowned with serpents; Silenus, Septimius Severus, Julia Pia (his second wife)

a head of much mild and intellectual beauty;  
Female Satyr, Marcus Aurelius.

*To the left: above.* A Flamen or Minister of the Temple, with the sacerdotal tiara; Nerva Cocceius; a Captive King with the cap which was the badge of slavery; Drusus brother of Tiberius, Head of a Slave: *below*, Head supposed to be Silvanus, the Deity who presided over gardens and boundaries, with the crown called *corona tortilis*; and 5 others, all female portraits of doubtful subject.



## PART V.

## HALL OF THE MUSES

The Sculpture of Greece has been in few instances materially preserved to us, and of the works we admire most in the Vatican, but a small minority are considered as even probably original, or, if the work of Greek chisels, as belonging to an age earlier than that of the former Cæsars, under whom Artists from Greece, naturalised in Rome, produced some of the most admired Statues and groups before us here.

The opinion has been maintained, that amidst all the Sculptures in Rome, the Castor and Pollux, on Monte Cavallo, can alone be considered unquestionably Greek originals (1).

The transmission of ancient Art through copies, or the works of those who had thoroughly inhihed its spirit, is nearly all that the barbaric wars which devastated the City, the conflagrations (that of Nero amongst others), and modern spoliation have permitted to the former mistress of Empire. More of the works extant from Roman chisels, served, though religious in subject, the purposes of decoration to Villas, Theatres, baths, Nymphaea and halls, than those of public worship; and a less high destination

---

(1) *This was the view of the Painter West, who spent a long time in the study of Roman antiquities with the constant companionship and guidance of Winckelmann.*

naturally introduced an inferiority of manner. But it is allowed by able critics, that Roman Art retained a freshness of life even in the decline of technical skill. The admiration for Greece would be carried to undue excess, if the idea of a perfection once attained and ever after unattainable, were its necessary consequent; a conviction of her greatness as filling an important place in the general story of Humanity, as having vindicated, by her Institutions and works of Genius, the inherent dignity of Man, and thus doubtless co-operated in preparing for the reception of higher light, may lead to a more deeply seated, if calmer sentiment of respect.

Before entering the Section of this Museum, which is eminently dedicated to the Monuments of Intellect, many observations naturally suggest themselves. We pause on the threshold of a Temple where we expect to be sensibly impressed with the awful consciousness of the Presence enshrined; and here the light that kindled to inspiration, the ideas of the abstractedly Beautiful are embodied so that a species of awe, mingled with delight, will possess the Mind properly prepared and cultivated for the appreciation of these monuments, — to apprehend whose perfect meanings, more than taste only, thought and knowledge, and a disposition to reverential interest are required; and to the eye of Genius the silent forms of this solemn company will convey Revelations, which perhaps Genius only can apprehend.

The decorations of this hall are rich and

tasteful: the paintings in the Cupola by Conca refer to the sculptures below; — the Muses and the Seven Wise Men of Greece. Four pictures below the vault, by the same Artist, represent: Ariosto, Virgil, Homer and Tasso, in the company of Deities or Muses.

The pavement is inlaid with antique mosaics of great interest, the subjects of which are *mostly theatrical*, — the figures of actors in their peculiar costumes and masks; in the centre a head of Medusa surrounded with arabesques of beautiful design. In the vestibule are the following marbles: *to the right*, Silenus crowned with ivy and pressing a branch of grapes, a statue the rise of life, with the busts on each side of Diogenes (490) and Sophocles (492). Above is the bassorilievo of a warlike dance, supposed to be of the Corybantes, the Priests of Cybele who in their festive celebrations worked themselves up to a state of delirium. The work is only fragmentary, and each of the figures at the extremities are left without the opponents they seem to attack. *To the left*, Bacchus in female dress, a statue supplied with an antique head of the Deity not belonging to it, and which formerly was known by the name Hermaphroditus. It is considered probably a copy from a Greek original by a Roman artist. The female dress had its mystic significance as attributed to Bacchus, who is said to have been thus disguised from infancy, to have passed to the conquest of India wearing a female tunic given him by Cybele, and who was regarded

by the primitive theology, originating in Egypt, as partaking of both sexes. The peculiar zone was another ornament proper to the God, here in the action of the dance as he is described in an Orphic hymn, "passing through the green places with bounding feet", and the *Saltator* was one of his epithets. The soft and voluptuous character of this statue, displays one of the many contrasting aspects of this changeful Deity.

494. Greek Herma.

496. Homer, a bust with eyes hollowed, probably to indicate the blindness of the Poet. Above is the Birth of Bacchus, a bassorilievo admired for design, and conjectured to be as antique as the latter epoch of the Republic. The little God springs from the thigh of Jupiter and leaps towards Mercury, who extends a panther skin to receive him. Three Goddesses attend: Lucina who presided over the events of birth, Proserpine, and Ceres.

In examining the Statues within the octagon of the hall, it seems to us that the order of location may be superseded by that which the moral relationship determines. It is obvious that Apollo, the Leader of the Muses, forms the central interest, and would, of the figures were in immediate juxtaposition, be first to arrest attention; and the effect of the whole group, its intellectual unity in individual multiformity, may be better appreciated by beginning with the highest in character, that which in a manner combines and epitomizes the attributes of all.

We then pass at once to the Apollo Musagetes (the Statue at the centre of the left section). Other antiques may be more impressive, more original, more technically faultless than this, but we never saw one more intensely *poetical*. The *afflatus* of inspiration seems literally to inform and declare itself in every feature, to determine every attitude of the figure; so that we might apply to it the simile of "an alabaster vase lighted within". The God seems to stand before us in a divine abstraction, his soul borne along by the tide of poetic inspiration to which the lyre whose chords the hand has just swept, and is lightly raised from, has supplied the attuning melody. Yet amidst rapture is a calm so perfect, that only an immortal Nature can be inferred; and not a trace of their experience who "learn in suffering what they teach in song" can be perceived on the delicately defined, placid, tho' extatic countenance. The Spirit is raised to a starry height, but like the eagle which soars undazzled in the sun beam, seems,

Floating triumphantly and yet serenely, even at that elevation to preserve its full self-consciousness, to possess, rather than be possessed *by* the rapture that informs it. The *chlamys* which gracefully flows to the feet, and the hair which descends in waves, rather than ringlets, on the shoulders, are gently agitated as if celestial breezes floated around the God. The beauty proper to both sexes is reconciled in this ideal, the feminine certainly predominating,



and heightened by the costume, but blent with a character of nervous vigor that indicates also the masculine. A strain of exulting music seems *embodied* in the Statue; and such an aspect of the God might be appropriate to the Delphic legend related in a hymn of Alcæus — “That the youthful Apollo, adorned by Zeus with a golden fillet and holding the lyre, is carried on a car drawn by swans to the pious Hyperboreans, and remains with them for a year; when it being the time for the Delphic tripods to sound, about the middle of summer, he passes in his chariot to Delphi, while choruses of youths invoke him with poems, and nightingales and cicadæ salute him with their songs”.

This Statue is supposed by Visconti to be a copy from one by Timarchides of Athens, which stood in the Portico of Octavia with the 9 Muses of Philiscus; others have conjectured, however, that all the most celebrated Statues of Apollo were studied by the Sculptor, in order to elaborate a perfect ideal in this. The dress, consisting of the chlamys and a tunic flowing to the feet, and without waist, though gathered by a girdle immediately under the breast, is theatrical, being that of the *Citharædi* on the stage and always given to Apollo in his character as singer or Poet. A similar one was assumed by Nero when he appeared on the Stage, and the medals of the Imperial Citharædus resemble this figure in dress, action and character, — probably the fame of the original Statue having induced his flatterers to copy it exactly with

the title of Nero. The crown seems intended to be of golden, not real, laurel-leaves, and a large gem is set in the centre, as was worn with the artificial crowns which the wealthier aspirants, who had received this honor, used at public festivals. On one of the branches of the lyre is a relieve of Marsyas, allusive to the vengeance inflicted by the God on the too daring mortal.

This Statue should be examined in every point of view to do justice to its high expression fully; and we may observe that the profile is seen to great advantage when a background of the dark grey columns is obtained by the spectator. Continuing from this Statue to make the circle of the hall, is the following succession, (the busts being numbered, the figures of the Muses not so).

#### 515. Socrates.

*Calliope*, the Muse of Epic Poetry, one of the most admired in the collection. She is writing on the wax-tablets called *pugilares*, and seems absorbed in serious yet pleased meditation. The theory of the Epic which this Statue embodies, is altogether free from severity or haughtiness; and the influences which tranquillise while they elevate the Mind, seem ascribed to this order of Poetry, the most distinguished by traditional forms and an invariable type among all others in Greek Literature.

512. Epimenedes, a Cretan Poet and one of the "Seven Wise Men", of whom it was said that, while tending his flocks one day, he entered into a cave, and fell into a sleep which lasted

for 40 or, according to Pliny, 57 years. After death he was revered as a God, especially by the Athenians. The closed eyes of this bust are supposed to imply the preternatural sleep, but some have believed that a blind Poet of the heroic ages, not Epimenides, was its subject.

*Erato*, Muse of Lyric and amorous poetry. She is said to have not only presided over this sphere of Poetry, but over Philosophy also, being "the symbol of the faculty of interrogating and responding," and a high conception of the office of the Lyric is implied in this connection. Ovid invokes her as the source of the inspiration he seeks in his "Art of Love;" and Apollonius in commencing the story of Medea and Jason. The headdress of this Statue is that given to Sappho on Lesbian coins. It is less beautiful than the Erato at the Borghese Villa, and wants animation.

510. Alcibiades. 509. Metrodorus — *Polymnia*, the Muse of Memory, Rhetoric, and Pantomime, and the inventress of harmony. Of the names Polyhymnia and Polymnia, given to her, the first implies "of many hymns", the second, "of much memory". She was honored by Numa as the "silent Muse", and is said to have first taught men the Art of expression without speech—therefore is often represented with one finger on the lip enjoining silence. Crowned with roses as the Greek Poets describe the Nine, she is wrapt in a mantle that descends to the feet, leaving distinct the action of the arms beneath its graceful folds. This

massive drapery is supposed emblematic of the obscurity that covers the events of remote and fabulous history; and the system that delighted to multiply mystic significations, also conveyed in this a symbol of thought, that wraps the soul as the garment the body. The Muses being considered (according to one theory) the Genii of the spheres that weave an harmonious and perpetual dance round the Sun; the enveloping drapery was attributed to Polymnia, who, it was said, presided over Saturn, the coldest and remotest planet, in yet another sense. High intellectual functions are implied in the expression of this Statue; and the countenance, with the softness of youth, has almost a severity of thoughtfulness; whilst a general character of mysterious dignity distinguishes the form.

507. Antisthenes, founder of the sect of the Cynics.

*Clio*, the Muse of History, seated on a rock of Parnassus or Helicon, with a volume of papyrus in her hand. An epigram in the Greek Anthology gives to this, and other Muses, attributes so different from those commonly ascribed, that its translation may be interesting here: "Calliope invented the Science of heroic song; Clio discovered the sweet melody of the lyre; Euterpe the many-sounding voices of Tragedy; Melpomene bestowed on mortals the barbiton delighting the soul with sweetness; graceful Terpsichore supplied the artfully constructed flute; Erato invented the much delighting hymns to the immortal Gods; Polymnia, full

of wisdom, the charms of the dance, and Polymnia also gave melody to all songs; Urania discovered the globe and the chorus of the heavenly stars; Thalia originated the comic scene and noble manners”.

505. Demosthenes. - *Urania*, Muse of Astronomy, with the globe and *radius*, by which ancient mathematicians described figures in the schools. This statue, which is colossal in scale, does not belong to the rest of the series, and is supposed to have adorned the Theatre of Pompey, a destination accounting for the dress whose character is theatrical. The meditative and placid countenance (the most pleasing aspect of which is in profile) well expresses the tendency of the pursuits of the most sublime among sciences, to raise the mind above fretful cares and induce habitual tranquillity of soul.

503. Æschines. - *Thalia*, the Muse of Comedy and Pastoral Poetry, and Goddess of Agriculture. The tambourine and crown of ivy allude to the first, the shepherd's staff to the latter of these attributes. The serious expression might seem inconsistent, without our calling to mind the origin of Comedy, and the very different associations attached to it by the ancients. Primitive Comedy and Tragedy were indeed almost identical, alike connected with the worship of Bacchus, and consisting in song and dance associated with sacrifice. The rural Dionysia, or vintage feasts of Bacchus, resulted in the comic, as other festivals of the God in the tragic performance; and the car of Thespis

with the strolling declaimers whose faces were daubed with lees of wine, was the first comic stage. At the great Dionysia in Greece Comedy and Tragedy succeeded to public Carousels; and the worship which consecrated excesses invested with religious importance even the forms of the Drama most removed from gravity. We might suppose the Beautiful to have been the aim of Comedy, not less than of any other Poetry, in the idea of the ancients, from this image of the Muse.

500. Zeno, the Stoic Philosopher. *Melpomene*. The mask of Hercules, the sword, and the Bacchic crown of vine-leaves, suffice for the recognition of the Tragic Muse, who also presided over song (as her Greek name implies) for the connection of ancient Tragedy with song was intimate: the choruses being sung to the lyre and flute, other parts chanted in a style between singing and declamation.

The attitude of this statue, with one limb raised and its foot resting on a rock, is peculiar to heroic figures: though not one of the most beautiful, and hardly possessing the majesty we look for in this subject, we are struck by a character most distinctly marking the difference between the antique and modern ideas of Tragedy in this Statue—that of repose—a deep melancholy, but no passion; sorrow, but reconciled with moral self-possession, is conveyed in the countenance, which shows no trace of the tempests of passion, though the dishevelled hair is intended to indicate past agitations, of terror or

distraction. . The struggles of the inner nature, the unquiet sense of dissatisfaction with realities, and the subtle analysis of morbid or refined feeling, are introductions in modern Poetry little analogous to anything we meet with in the antique. With grand simplicity a *single* passion or event stands forth from the surface in classic Tragedy, like an alto-rilievo of sculpture, clearly defined, and leaving only one impression; whilst the chorus, an indispensable element, was the repose to the action, representing the ideal spectator whose comments and reflections maintained that tranquillity of mind which the Greeks considered requisite to the contemplation of all high Art. The worship of Bacchus had a character of enthusiasm peculiarly calculated to give birth to Tragedy, which revolved, indeed, originally upon the *sorrows of Dionysus*, and these alone. The sacrifice was a symbol of the adventure of the God intended as the action, or plot; and the feelings awakened by it were left to the expression of the chorus, for the lyric portion was the sole primitive element of the Drama.

498. Epicurus. 511. Euripides. - *Euterpe*, the Muse of harmony, to whom was ascribed the invention of the flute and all wind instruments. Plutarch represents her as dedicated to the contemplation of physical truths; other writers, as presiding over mathematics, — a union of properties which illustrates finely the ancient idea of connection between the severest studies and the beautiful in its abstract. The gem on the

breast of this Statue is a theatrical ornament, the flute of Euterpe being associated with the recitations of the Stage. The countenance may accord with her character as patroness of Science, if not with that of the Muse of Harmony.

519. Zeno the Eleatic. - *Terpsichore*, Muse of the dance and of Lyric Poetry of the sacred or heroic order. She is playing on the lyre of tortoise shell with goat's horns, whose form distinguishes her from Erato, the Muse of the amorous Lyric. The connection of song and dance in the religious worship and drama of the Greeks, so well-known, is thus noticed by Müller in his "History of the Literature of ancient Greece". — "As the expression of strong feeling required more pauses and resting places, the verses of lyric poetry naturally fell into *strophes*, of greater or less length; each of which comprised several varieties of metre, and admitted of an appropriate termination. The arrangement of the strophes was, at the same time, connected with dancing; which was naturally associated with lyric poetry". — A peculiar dance, the most majestic and measured, was appropriated to Tragedy. The expression, costume, and every detail of the figure before us are calculated to produce the effect of a serious and august individuality, whilst a certain consciousness of triumph, that lights up the face, is beautifully tempered by placid thoughtfulness. The dignity of the form seems worthy of the religious offices to which the functions



of the Muse were dedicated; and nothing could be more removed from the modern idea of a *ballet* Queen, than this.

517. Themistocles. Under the Apollo is one of the Altars to the Lares, which were erected in great numbers at the cross-ways after the division of Rome by Augustus. In the front is the Genius of Augustus with the sacrificial patera in one hand, before the images of two Lares; sacrificial groups of similar composition are also on both the sides, and the veiled figures are supposed to be the four *Vicomagistri*. The bassorilievi against the walls, one representing a combat of Centaurs and Satyrs, the other the Rape of Proserpine, both belonged originally to the same sarcophagus.

*Vestibule opening to the Circular Hall.*

523. Aspasia; a bust of value as the only genuine likeness of the illustrious lady, who first introduced into Athens the refinements of Asiatic eloquence, which Socrates admired in and Pericles studied from her, till he became the captive to her charms. It is said that emulation with another celebrated woman of Miletus, her native place, first led Aspasia to the pursuit of those accomplishments in which she afterwards shone unrivalled — but her claims to respect are not the less; and her brilliant qualities could not be obscured by all the attacks to which malignant envy exposed her.

524. Sappho a Statue seated on a rock representing Parnassus, for the Poetess was called the “tenth Muse”.

525. Pericles. This head has been referred by one critic (Zoega) to an age as early as that of the great original; but by others considered, as well as the Aspasia, an indifferent copy from a Greek marble. The likeness of Pericles was always taken with the helmet, to conceal, according to Plutarch, the only defect in his person, a disproportionate size of head.

529. Bias of Priene, one of the Seven Wise Men.

530. Lycurgus, a Roman Statue of inferior execution, representing the Lawgiver in the act of shewing himself, with bleeding visage, to the citizens, after his left eye had been struck out in a quarrel.

531. Periander the Tyrant of Corinth, reckoned by flattery amongst the Seven Wise Men. On the bust is inscribed his favorite aphorism: *Practise (or care) is everything.*



## PART VI.

## CIRCULAR HALL.

No apartment of the Vatican presents a more imposing *tout-ensemble* than this, the architect of which having been commissioned by Pius VI to design a hall for the reception of the magnificent vase of porphyry (65 palms in circumference) which had been found in the baths of Titus; borrowed from the Pantheon the idea of the fabric we now enter. The above-named vase stands in the centre on a pavement inlaid with beautiful colored mosaics found at the baths of Otricoli—the subjects: Nereids Tritons &c. and a combat of Centaurs and Lapithi—with an outer circle of mosaics in black and white, found at Scrofano, representing Neptune, various monsters of the sea, and Ulysses sailing past the island of the Syrens. The statues are colossal, and each stands in its separate niche, like the Deities of ancient Temples, with fine singleness of effect. Torch-light, which most of all develops the supernatural, and brings out the religious or heroic meanings of sculpture, is especially appropriate here where all around us seems elevated above Humanity, an august assemblage of Superior Beings. Within the niches at the entrance are: Minerva, ornamental relievi, one with head of Medusa, and a small figure of Mnemosine (535) considered a great curiosity in the archæologic point of view.

On each side the entrance are the colossal *Hermæ* first supposed to be merely Bacchante, and proved by Visconti to be Tragedy and Comedy — not indeed the Muses, but personifications of the two forms of dramatic Poetry. They adorned the entrance to the Theatre of Adrian's Villa, and are among the best monuments of the Romano-Greek Art, (or that from Greek hands employed in Rome) distinguished by the character of exquisite chiselling, which flourished under that Emperor. The stiff head-dress of both these busts, with double rows of minute braids round the forehead, and a mass of large curls, or rather folds of hair, rising above; resembles that attached to the ancient masks always worn by Actors. It is conjectured that a very light coating of variegated marble, to imitate the rich costume of the stage, originally covered the draperies. The countenance of Tragedy (537) corresponds with a description extant of one of the ancient masks used for matronly characters, such as *Andromache* or *Medea*; it differs from the usual Greek type in various respects, particularly the aquiline form of the nose. A certain rigidity of feature and tension of the eyebrows, has been observed to convey the effect of pallor of complexion as exactly as could be done without color. The synonym of intellectual majestic beauty, so expressive to English ears — *Siddonian*, — might be applied to this fine countenance, on which, though tranquil, a weight of melancholy seems to brood, without being directed to a specific

object, without the care-worn character impressed by life's trials on ordinary aspects—but rather the poetic visionary mood that abandons itself to abstractions and high contemplation. The Comedy is crowned with the vine, because though both forms of the Drama were connected with the worship of Bacchus; it was she who more especially gave herself up to the inspiring influences of the God. The outlines of the face differ from the Greek still more than is the case with the other; the expression, bland rather than humorous, seems that of readiness to *receive* impressions of joy, more than of actual participation in mirth, or the disposition to mere animal excitement. It is Comedy of the Intellect, not of the temper only.

539. Jupiter, a Head which has been pronounced the finest in existence of this Deity.

*Hercules* with an Infant whom Winckelmann (the first to correct the erroneous idea that this Statue was a portrait of Commodus with the attributes of Hercules) believed to be Ajax; Visconti, Telephus his Son. The birth of Ajax was foretold, and his name determined by Hercules; and the infant, as soon as born, was wrapt in the lion's skin by the God, and thus rendered invulnerable. The head of this Statue is a much-admired piece of Art, and considered superior to the rest.

511. Faustina, wife of Antoninus Pius.

*Genius of Augustus.* The religious worship paid to the Genii of the Cæsars is attested by many monuments, and the oath *by the Genius*

*of the Emperor*, was inviolable among the Romans. Flattery has here given the semblance of Augustus himself to his Genius, in the spirit in which the Poets of his court lauded him as a beneficent Deity, the Saviour of Rome. The epithet "*Tutela*" given him by Horace, was properly that applied to the Divine Genii; and even in his lifetime it was proposed that the Temple of Olympian Jupiter at Athens should be dedicated, instead, to the Genius of Augustus. In the ancient belief a Genius — or according to some, two; one evil, the other good — attended every individual from birth, and the ascendancy of the former, or the latter, determined the character for virtue or vice. On birthdays each person offered flowers, wine and incense, but no bloody sacrifice, to his Genius.

#### 543. Adrian.

*Ceres*. This Statue of a severe simplicity peculiarly impressive and single in effect, possesses the qualities most of all requisite in the colossal — namely, every outline is so defined as to *tell* from the most distant point of view, whilst from the nearest, the harmony and justness of all are apparent. This Goddess, whose worship was one of the most universal, whose mysteries are supposed to have reconciled Philosophy with Religion, to have conveyed indeed the truths most analogous to those of revealed Religion among ancient doctrines; is invested in this Statue with all the awfulness, and much of the benignity, attributed to her in Pagan worship.

545. Antinous as an Egyptian Deity, so distinguished by the dressing of the hair, and the foliage sculptured round the breast.

*Antoninus Pius*, an armed colossal Statue found at the Villa of Adrian.

547. Marine Deity, a Head found near Bain, to the fertility of whose shores the crown of vine leaves is supposed to allude. The horns just sprouting remind us of the ancient idea that earthquakes were occasioned by the Sea Gods dashing their waves with fury against the shores. The eye-brows and jaws are scaly the hair and beard descend in the form of waves, and two little dolphins are coiling in the long twisted masses of the latter. Yet monstrous as it is, a certain symmetry is preserved amidst the grotesque, and nothing of the merely hideous, the character of Northern fantasies in the Demonologic, is observable in this head. The very odour of the sea-weed seems to emanate from the fantastic creature; and humanity, if not lost, has indeed "suffered a sea-change" the most complete in this briny phantom.

*Nerva deified*, and wearing the civic crown of oak, one of the finest among all Statues of the Cæsars that have been preserved to us. Among the forms around, this, the only one of human subject, has an intellectual majesty that seems to assert superiority over all. It is observed that the likeness is faithful even to the furrows of the countenance, while a fulness added by the Sculptor to its contours, serves

both to soften and elevate the character. The figure is so far idealised, that we perceive the apotheosis to be consummated. The drapery covers the lower limbs in the same manner as that given, with mystic meaning, to the Statues of Jupiter; and the spear, originally in the hand, was a symbol of Deity. It is doubted whether the two fragments of which this Statue is formed, belong to each other.

549. Serapis, a bust admired for its grandeur of style, though belonging to the period of decline.

The vessel called the *modius* on the head was an ornament of almost all Asiatic Deities, — by some explained as a vestige of the columns anciently adored instead of images; by others, as a symbol of the abundance the deities were supposed to dispense. The union of this with the rays round the head, does not belong to the Alexandrine Serapis, the King of the Infernal Regions and Father of shades, but to Serapis amalgamated with the Sun-god and Pluto of the Greeks. “This beautiful head, (saye Zogga) reminds us of the God, who is said by Plato to retain the souls of the departed under his dominion, not by the chains of necessity, but by the wisdom and insinuating sweetness of his discourse”.

*Juno*, called the Barberini. Of this noble Statue Visconti observes, that if it were not difficult to recognise exactly the style of Praxiteles, he should infer it to be the identical work of that sculptor described by Pausanias as



in the Temple of Plataea. The drapery, whose folds partake of the Etruscan manner, and a certain *squareness* in the design of the head, are observed by the same critic as amongst the proofs of its great antiquity. The arms only are modern, while the preservation of the rest is perfect. The attitude is that so often repeated in the statues of propitious Deities, with the head inclined forward to receive the prayers and offerings of mortals; and the *patera* has been placed in the hand with accordance of meaning. The massiveness of the general outline may be objected against as removing too far from the received proportions of the graceful, but the essentially *preternatural* character of the whole is increased, and the imposing effect augmented by this. The costume, (one vestment of light material falling over the breast, the other, heavier, gathered round the limbs below the waist) was that of matrons of high station in Greece.

The dispositions ascribed to Juno by Poetry and fable, are often the most unamiable; the passions and the littleness, without the softness of her sex, are conspicuous in her as depicted by Homer — Sculpture (happily repugnant to the morally as well as physically deformed) has here embodied her with the majesty of the heavenly Queen and the benignity of the Mother.

The Roman piety which interdicted women of stained character from entering or even touching the Temple of Juno, — which worshipped her as the Guardian of conjugal virtue, and espe-

cially the protecting Deity of woman — attested the influence of the purer ideal of the Goddess which this statue in vindicating, vindicates also the dignity of human Nature in its conceptions of the morally beautiful.

551. Claudius crowned with the civic oak.

*Juno Sospita*, (or the Preserver) represented as in the Temple of Lanuvium, (near Rome) with a garment made from the skin of the goat Amalthea, covering the head and figure, a shield and lance. The serpent alludes to the worship of one which was kept in a consecrated grove near this Temple, where the Roman Consuls offered sacrifice to Juno before entering on their office. The statue probably belongs to the age of Antoninus Pius.

553. Plotina, wife of Trajan.

554. Julia Pia, wife of Septimius Severus.

*Bacchus* with a Faun and Panther, formed on the type which a group, supposed to be that mentioned by Pausanias, (1, 20) had rendered familiar to Art in later ages. The figure of Bacchus is one of the most graceful; and the idea of the countenance is observed by Viseonti "to unite (developed with a few lines) a marvellous beauty to a perfect simplicity".

556. Pertinax, the son of a slave, who was declared the successor of Commodus, and murdered by the Pretorian guards after a reign of a few weeks, during which his mildness, wisdom and measures of economy had gained the affection of all save the corrupted soldiery.



## PART VII.

## HALL OF THE GREEK CROSS.

The beautiful arrangements and graceful architecture of this Hall, will attract admiration before we begin to examine its contents. It was designed by the same Architect as the one out of which it opens, and terminates in the grand staircase with majesty and elegance of effect. An eternal freshness seems to pertain to all the courts of the Vatican, harmonising with the immutability of the silent inhabitants to whom they are dedicate. The colossal portal of this Hall, with posterns of the finest Egyptian granite brought from the baths of Nero, is imposing, and finely guarded by the enormous statues, Egyptian in style, though actually of Roman execution, in the same material, which support the architrave, and were originally placed in the Villa of Adrian, to whose epoc they belong. Winckelmann supposed these to be images of the deified Antinous. Above the marble cornice are two great vases of granite with a semi-circular bassorilievo, brought from the same Villa, representing, with much spirit, two Gladiators fighting with a lion and a tiger. Three beautiful mosaics are set in the pavement: the central (found at Tusculum) has the design of a shield dedicated to Pallas, with the head of the Goddess in the midst and arabesques around, but immediately encircled by a blue belt on which are delineated 12 planets and the

Moon in her several phases. The figures repeated at the angles, in blue and white, are intended for Telamons. On the mosaic near the entrance is Bacchus, *watering* (if we may use the phrase) a rose-tree with wine. Passing on to the right of the entrance, the order of Sculptures is the following: Augustus, supposed at the age when he overthrew the Republic and prepared the fall of his colleagues in the Tiumvirate—a statue half draped in the Greek manner adopted first by Roman Artists about this period. The adjustment of the mantle, and probably this was a refinement of flattery, resembles that observed in the Statues of the youthful Jupiter, with the attributes of which Deity, this Emperor, who at the age of 28 allowed himself to be enrolled among the Gods, was in various instances imaged. The likeness to Napoleon has been observed in the more youthful portraits of Augustus, but is in none so striking as the Bust of the Chiaramonte collection.

Two Busts (*incogniti*) and a small portrait statue with the attributes of Mercury, found in a sepulchre. Colossal statue (564) of Lucius Verus, the voluptuous colleague of Aurelian, whose countenance is as coarse as was his character. On the pedestal is a relieve of Hercules at table with a little attendant who presents him a cake. Statue of Hercules with his club and the cornucopia; of a Priestess wearing the *infula* on the head, assumed, from the Greek dress, to be a minister of Ceres, the

temple of that Goddess in Rome having been served by Greek females.

Colossal statue of Clio: this and the colossal Euterpe in another part of the Hall, though of inferior execution, are supposed to be copies from originals of higher merit. Though the countenances are heavy and unexpressive, the effect at a distance is good, the draperies majestic. They originally stood in the Theatre at Otricoli, for the Statues of the Muses, all by their functions brought into some relation with the Stage, were among the usual decorations of the ancient Theatres, where the profusion of Sculpture is said to have been marvellous—thus, we are told by Pliny, the Theatre of Scaurus in Rome contained 3000 statues. Bust of Faustina (570) small statue of Euterpe with the double flute, and Didus Julianus who purchased the Roman Empire from the Pretorian Guards,—all on brackets. The Venus called “of Gnidos” a copy from the *chef-d’œuvre* of Praxiteles which is mentioned by Pliny as illustrious throughout the world. Travellers sailed from distant ports to Gnidos attracted by the fame of this work, which was considered to eclipse the most admired of other artists, and curious examples are narrated of the fanaticism of admiration, the positive, and in one case sacrilegious passion, of which this marble became the object. Nicomedes, King of Bythinia, offered an immense sum to the Gnidians for its purchase, but was refused. The original perished by fire at Constantinople

in the year 475, and a bronze duplicate at Rome was also destroyed in the same manner, in the Neronian conflagration. Majesty, even more than loveliness, distinguishes this statue; tho' the countenance (seldom expressive in the image of Venus) does not serve to convey character equally with the figure: There is nothing of the shrinking timidity we observe in some figures of this Goddess, but rather a consciousness of charms, and assertion of their invincible might. The "fabled Cytherea's zone, binding all things with beauty" might be proudly claimed as the due attribute of such an Enchantress. Like other superstitions the worship of Venus had no doubt its one aspect for the vulgar, and its other for the cultivated mind; and if she was merely the Goddess of pleasure—the "laughter-loving Dame" to some,—a far higher place belonged to her in Mythology, as invested with *all* the attributes of the Divinity personifying the principle that animated Nature with life, infusing the soul of joy and beauty. Thus the magnificent exordium of Lucretius (*De Rer. Nat.*) to "alma Venus", before whom the tempests are laid, the clouds disperse, the heaven and ocean become radiant with smiles, and the earth strews its surface with flowers—comprises her more lofty and beneficent aspects; and the apostrophe of the Poet seems inspired by the same idea as the creation of the sculptor.

575. Adrian, a semicolossal head. *Above, on the two arches, Bassirilievi with Bacchic figures. Two Sphynxes of Egyptian granite,*

on each side the Arch, are full of that character of immutability which gives even to monstrous forms, in the monuments of this worship of symbols, a certain mysterious dignity.

581. Colossal head of Trajan, and Bassorilievi of three Muses above. It is questioned whether the statue that follows, with the laurel crown and lyre, should be considered Apollo Palatinus, or the Muse Erato. The dress is feminine like that of the Citharædus, but the forms of the figure have left its sex doubtful. It resembles, though not exactly, the Apollo of Scopas (as presented to us on medals) which adorned the Palatine Temple erected by Augustus to commemorate his victory at Actium.

583. Marcus Aurelius, a semi-colossal head; small statue of Diana the Huntress; Marciana, sister of Trajan. Winged Victory, which with a similar rilievo near, originally ornamented the large inscription found at the Baths of S. Helena, new set in the wall on the side we are examining. 507, Euterpe, the colossal statue alluded to in connection with that of Clio; beneath is a small rilievo of Menelaus dedicating the arms of Euphorbus to Apollo: Roman Princess as the Goddess Pudicitia. A Statue the size of life, heroic in style; and a larger one of an Orator in the act of haranguing. Fortune, a small statue, with the helm of a ship resting on a globe, the wheel and cornucopia, emblems of the Goddess considered superior even to Jupiter, and having jurisdiction

over all things save life and death, which remained at the arbitration of the Parcæ. Antoninus Pius, a colossal Head. Augustus (opposite his statue at the entrance) veiled as Pontifex Maximus, with the patera in the hand for sacrifice; since the Emperors not only assumed the dignity, but exercised the functions and rights of the Supreme Priesthood. This statue, disinterred at the Otricoli Basilica, belongs to the school of Art produced in the Roman colonies, naturally inferior to that of the Metropolis. Above each of these statues of Augustus are Bassorilievi of the Chimæra.

The Sarcophagi of porphery, the most conspicuous objects in this hall, remarkable for their vast scale in a stone one of the most unyielding to the instruments of Sculpture, are magnificent as decorations, but of far inferior merit as works of Art. Belonging to a period when the Arts were sinking to the mere purposes of luxury or flattery, they have an extrinsic interest as proofs how inevitable must be the decline of those Arts when the opinions and religious belief on which they have been based, are passing away, until other opinions and belief have so taken root in the mind as that a new school, developing their proper expression, may have birth—the consequence of a renovation. That to the left from the entrance was in the Church of S. Costanza, supposed to have been originally the Mausoleum of the family of Constantine the Great, and is believed to have held the bones of his daughter, the above-named Saint. It had



been vulgarly called, on account of the subjects sculptured in its reliefs, the tomb of Bacehus. When Alexander IV consecrated that building in the thirteenth century, as a Church, it was removed, to give place to the High Altar, to another part of the building; and afterwards being destined by Paul II for his own sepulchre, was on its way to St. Peter's, its intended location, when the death of the Pope occurring, the purpose was abandoned and the sarcophagus taken back to the Church of S. Costanza, where it remained till placed in this Museum by Pius VI. The deposit is formed in a single mass of porphery, and the covering in another mass. The vintage scenes in the rilievi, though of rich effect from a distance, are of coarse execution, and no christian symbol appears in any part, unless we may consider the grape, introduced frequently on early Christian monuments, and in the frescos of the Catacombs, intended, as unquestionably in the above-named works, to bear symbolic reference to the Sacrament of the Altar. The Sarcophagus opposite, under the large inscription, is that of the Empress Helena, brought from her Mausoleum, which was recognised, (after long oblivion) in the XVI century, in the building now called Tor Pignattara, beyond the Porta Maggiore. It had been transported to the Lateran Basilica by Anastasius IV, in the XII century, to serve as his own tomb; when the attempt was made to remove it in the year 1600, the whole fell to pieces, which were with great labor refitted;

and the Lateran continued its resting place till the present Museum was formed. The alto-rilievi refer to the victories of Constantine, and are very superior to the sculptures on the other sarcophagus, if not to those on the Arch of that Emperor. The busts of Constantine and Helena stand out in lower relief on each front.

Approaching the beautiful staircase, in four flights, adorned by columns of Oriental granite, breccia and black porphery, we observe on the first landing place, in two niches, an Athlete and Hercules; in a recess opposite the entrance to the Egyptian Museum, the recumbent statue of a River-god, supposed to be the Tigris, the head, right arm and left hand restored, either by Michelangelo, or, under his superintendence, by Fra Giovanni Montorsoli. The figure has much dignity; the restored head a sternly vigorous character, but with a certain exaggeration and straining at effect, that betrays inferiority to the conceptions of antique Art; and the style of the great Master, to whom, or his pupil, the work is ascribed, has been considered open to the same objections. We are reminded a little of the "Moses" by this head, which when compared with the Nilus in the *Braccio Nuovo*, must be allowed to want the majestic repose so impressive in the latter. —

*Ascending to the highest landing place, we observe the following:* A Tripod in alto-rilievo with the combat of Hercules against either the sons of Hippocoon or the Ligurians; supposed to have served for the lustral water in the atrium

to a Temple of Hercules. The execution is admirable, the ornamental details finished with much delicacy. On each side of an oval vase in a very rare granite, the handles of which rise from four masks of Sileni, are the following Reliefs: *above*, Two figures of Victory; Group illustrating the Tragedy of Medea, a fragment of a serial work representing different scenes in the same Drama. The composition is graceful and whole grouping full of tragic interest. Medea is seated in the vestibule of her habitation, the scene in Euripides' Drama, as indicated by the Herma usually placed in that apartment of ancient dwellings, and the hangings in the back-ground. She has sunk into a seat in an attitude of complete *abandon* to grief, subdued rather than violent, and gazes on the children, one of whom carries the *peplus*, the other the crown, the instruments of her vengeance against the bride for whom she is deserted. The figure standing behind the children, with the fragment of an inverted torch and the stalk of the poppy, is evidently the Genius of Death, though regarded by one expositor as the Tutor of the children. The Nurse, whose part is conspicuous in the Tragedy, stands behind Medea, with another female attendant who seems, by her action, to be reminding the children of the words to be used in presenting the fatal gifts. The old man, clasping his hands in anguish, belongs to another group, in the fragment missing, representing the death of Glauca, the bride; and can be no other than Creon, her

father. It is concluded that the original of this relieve, several duplicates of which exist, must have been a work of high merit, possibly a painting by Aristolous of Sicyon - *below*, Barbarian Prisoner in a dress of skin ; Cybele enthroned between two lions, the animals consecrated to her.



## PART VIII.

## HALL OF THE BIGA.

This circular Hall, with a cupola copied from that of the Pantheon, was built by order of Pius VI on the design of Camporesi, expressly for the reception of the monument from which it takes its name; it is certainly among the most graceful specimens of modern architecture, and with great richness of detail is reconciled a singular chasteness of effect.

*Beginning to the right of the entrance the order is as follows: Polymnia*, enveloped in drapery similarly with her statue in the Hall of the Muses.

*The Indian Bacchus*, called Sardanapalus. This statue was found near Monte Porzio, where the Emperor Lucius Verus had a villa. It originally stood in a niche supported by 4 female figures. Winckelmann and Zoega supposed it to be actually the portrait of Sardanapalus, (according to the name inscribed on the border of the upper garment) though not, in opinion of the former, the voluptuous Assyrian Monarch whose name is familiar to us, but an earlier, wiser and mightier Sovereign mentioned by Suidas. Visconti declares it to be the bearded Bacchus, inferring that the name is merely an epithet, that of the Assyrian King having become a proverb of effeminacy among the ancients—thus Juvenal:

*Et Venere, at coenis, et pluma Sardanapali.*

In a Comedy, of the IV century, the name is given in this sense to a voluptuous person, as we are told it was applied to the Emperor Heliogabalus. Another argument for Visconti's view, is supplied in the circumstance mentioned by Historians — that Sardanapalus shaved every day, as suited to the effeminate adornment of the person which was his practise; and coins still exist on which he is seen beardless, with the hand and the fingers extended in the contemptuous action expressing what is said to have been the favorite aphorism of this Monarch, thus versified by Byron:

“Eat, drink, and play, — the rest's not worth  
a philip!

About the time of the Antonines, the practise of giving false names, out of vanity or flattery, to ancient statues, became frequent, and it is inferred that in this case the misnomer may have been suggested by the original position of the hand corresponding with the medals above noticed. The union of the luxuriously self-contented expression with great dignity and ideal beauty of feature, is admirable; and we might say the *Divinisation* of the voluptuous, not merely its habit in an individual character, was embodied in this statue.

A Sarcophagus found in the Catacumbs of S. Sebastiano, with the games of the Circus in rilievo.

*Bacchus.* Among the many figures of this God in the Vatican Museum, the present exhibits him in an aspect of beauty more refined and

idealised than almost any other. Sustained by the enthusiasm of poetic fancy, ancient belief seems to have centred in him every attribute that could charm the imagination, or raise devotion to extacy, so that Bacchus became not only the very Spirit of delight, but a type of Beauty, whose character was in some instances wildly joyous, in others serious, tender, or even mournful. His aspects are numerous as his qualities: now he is armed as conqueror of the Orient, now a youth of almost female softness, now a bearded and majestic Lawgiver having ascribed to him the most beneficent offices, invention of useful arts and navigation. His attributes and titles are strikingly given in the lines of Ovid, IV book of the *Metamorphoses*, where that consummate and unfading beauty is ascribed to him which has so multiplied his image amongst the works of Sculpture—

— Tibi inconsumta juventus,  
 Tu puer æternus, tu formosissimus alto  
 Conspiceris cælo.

By Virgil he is identified with the Sun-god, and addressed, in conjunction with Ceres, as “*clarissima mundi lumina*”. The statue before us is considered a fine monument of Greek Art—in its torso, at least, which alone was found entire,—the limbs being all modern. The head is antique, and harmonises with the figure though not belonging to it. The long eurling hair, the softly defined countenance and almost feminine proportions, were all characteristics of Bacchus, the mystic doctrine of whose double

nature was revived in the last period before the decline of Paganism.

*Alcibiades.* The statue has been so named from a resemblance to the bust in the Hall of the Muses: it is inferred by Visconti to be a copy from the bronze which, together with another of Pythagorus, was erected on the Roman Forum in the V century of the City. It has been injudiciously restored as a Gladiator.

*Roman Priest* vested for the sacrifice, a statue of remarkably fine draperies, said to have been brought from Greece to Venice, where it stood in the Giustiniani Palace. The original head (the present is modern) was probably the portrait of some Emperor as Pontifex. Archæologic value attaches to it as an evidence of the practise of veiling the head with the toga in sacrifice (for this, even in the mutilated condition of the figure, was apparent) whose observance is said to have been derived from Æneas, to whom Helenus (*Æneid* III, 405) prescribes the rite of sacrificing, with the injunction to cover the head with a purple veil, lest any ill-omened object should present itself and disturb the mind during the holy celebration—adding, that this rite was to be constantly observed and handed down to his posterity.

Sarcophagus like the former. *Apollo Citharædus*, the head and greater part of the limbs restored. In this action Apollo is described in the Homeric Hymn to the God, as advancing with rapid but majestic strides, whilst he strikes the lyre and awakens beautiful music. A fine



expression of exulting aspiration is conveyed in the modern head, accordantly with the attitude of the figure. Haughty in the consciousness of triumph, the poetic rapture seems to expand in the Soul all its infinite energies, as the ancient war-songs stimulated to achievements in battle.

This Statue is placed, unfortunately, against a window, but the light will sometimes, about sunset, illuminate the marble, seen between the spectator and the sky, till it becomes almost diaphanous, and a halo of glory seems to play around the God.

*Discobolus*, believed to be a copy from a celebrated bronze by Naucides. He is about to throw the disc, and measures with the eye the extent of its intended career. The fine outline and noble expression of this figure, have won the highest admiration, and the work has been called "di precetti" for its justness, as a model in proportions.

*Phocion*: though this name has been given to the majestic statue with the helmet and chlamys, it is questioned whether a hero of the early ages, one of the "seven Chiefs against Thebes" (for instance), may not rather be its subject; for the countenance is an ideal of heroic beauty, whilst we are told that Phocion was, in externals, repulsive. The severe virtues of a man who made it his boast to be the poorest citizen in Athens, and to have deserved the title of "the Good"; who refused 100 talents and the possession of five conquered cities, offered by Alexander the Great — might however, have de-

served embodiment in a form so majestic but unaffected, whose character is brought into relief with such simplicity of design, and yet so forcibly. The heaviness of the clamys (though its folds are chastely beautiful) indicates a coarse material such as would have suited a person austere in habits like Phocion. — The expression in the Statue of essential moral dignity, is more strikingly impressed than on almost any other of this Museum.

Sarcophagus of a Child with reliefs of subjects similar to the others. *Discobolus* in the act of throwing, believed a copy from the celebrated bronze of Myron, whose name (*Myron epoiei*, "Myron made it") is carved, near the *strigilis*, a kind of flesh-brush used in the ancient baths, on the trunk of the tree serving as support. The arms, right leg, and head are modern, and it is questioned whether the latter ought not to be averted, as in the similar statue at the Massimo Palace. Like other antique sculptures representing physical exertion, this statue has the expression of the morally even more than the physically powerful; and amongst a people with whom the sacred games were events in history, their victors almost the most honored of mankind, a much higher idea would naturally be attached to corporeal exercises than amongst the moderns. The concentration of *all* energies to one end, seems the character intended in such forms as the *Discoboli* and *Dioscori*; if it were not rather the purpose of

Art, to symbolise in the outward effort those powers whose seat was in the soul.

*Auriga*, or Charioteer of the Circus, with the palm of victory; the limbs modern, the head, (though antique) not belonging to this torso.

The left hand holds a fragment of the reins, and the body is girt with thongs through which is passed a hooked knife for the purpose of cutting them (the reins being fastened round the body during the course) in case of a fall or any other accident. The name of *Sextus of Cheronæa*, the Preceptor of Marcus Aurelius, has been given to the draped Statue which follows, but not on sufficient foundation. The head does not belong to the figure - Sarcophagus the rilievo on which represents the chariot race between Ænomaus and Pelops. The former having been told by the oracle that he should perish by the hands of his son-in-law, determined to marry his daughter only to him who could surpass himself in the chariot-race. Pelops bribed the charioteer Myrtilus, who loosened the wheel so that, the chariot being overthrown, his master was killed. The daughter, Hippodamia, and her Mother, are introduced lamenting the issue of the contest.

*Diana*, with the "tunica succinta," the buskin, called *cothurnus*, quiver and dog, in the attitude of the chase: a small statue believed to be a copy from a celebrated Greek original, in which elastic lightness and the appearance of rapid motion are finely reconciled with gracefulness; and the drapery, though agitated,

does not lose dignity. She seems a creature wild, yet not unfeminine, of untamed, yet not ungente nature, — one who loves to haunt the trackless woods, and solitudes of the mountains; to chase the deer to its remotest covert, or mount to the eagle's loftiest eyrie —

The *Bigà*, (the seat of which alone and the torso of the right horse are antique, the rest restored by Frasoni ) is supposed to be one of those chariots which used to be dedicated in Temples, sometimes as votive offerings for a victory obtained. Herodotus mentions such a chariot in the Temple of Minerva at Athens, and the lines of Virgil referring to the Temple of Juno at Carthage,

— Hic illius arma

Hic currus fuit,

attest the same practise. From the designs of the beautiful reliefs it is supposed that this chariot had been dedicated to the Sun-god, the stem of a candelabra with branches of laurel in the interior, the ears of corn and poppy-flowers introduced amidst the rich tracery of the exterior, being the first an emblem, the rest attributes of that Deity. The chariot had been long used as an episcopal throne in the Church of S. Marco. Its restoration, as well as that of the horses, is finely harmonious, and one might suppose the entire piece had never been other than we see it, so well in keeping are all the accessories, so natural and full of fiery energy the horses that seem scarcely to rest on the ground in the lightning-swiftness of their

course. The effect is startling, as if an enchanted wand had suddenly converted all, the chariot and the steeds, into stone. In every part we observe the principle of the Beautiful applied to the useful — all is graceful or expressive, but nothing superfluous.



## PART IX.

## GALLERY OF THE CANDELABRA.

This collection which illustrates the private life and habits of thought of the ancients, even more than the progress of Art, does not require the same specification of subject as elsewhere. To examine its variety of treasures with profit, a knowledge of the more intimate aspects of antiquity would be desirable; but the appreciation of the antique Genius, in thought and belief, and carefulness in observing every manifestation of it, are indispensable. The worship of Beauty among the ancients constituted an epoc in universal history of high importance; connected, as it was, with a Religion that regarded the Divine through human types, it tended to elevate the intellect and rouse to energy, notwithstanding the accumulation of errors and attendant vices; it discharged a part in the education of Humanity, most valuable to the intellectual, and not without influences upon moral interests.

*1st Division.*

*Before the grating to the right,* Trunk of a tree divided into two branches, each sustaining a nest with 5 infants. We are told by Pliny that amongst the Statues in the Portico and Theatre of Pompey, were some representing individuals who had furnished extraordinary phenomena, in their own persons, to natural history — as mothers by the number or monstrosity of

their children. These emblems are supposed to have stood before the Statue of such a woman, each nest indicating the number of births.

The execution evinces a superior epoc of Art.

6. A well-designed little statue of Jason fastening his sandal.

7. Torso of Bacchus.

15, 16. (*before the window*) Two small Hermæ with heads of the rural Deity, Silvanus.

19. Child at play, probably with the dice, which he seems to have just thrown, an animated figure.

20. Sarcophagus of a Child with rilievo in which he appears surrounded by the Genii of the Muses: hence, and from the philosophic pallium in which the recumbent figure is dressed, and his book, it is inferred that the little student had been intended for the career of the Sophists, at one time a sect highly esteemed. The monument belongs to the period of decline.

22. Julia Scemia, Mother of Heliogabalus.

23. Telamon, as the figures were called by the Latins, destined, like the Cariatides, for support.

28. Torso of a youth in chains, either an allegory of servitude or of the tyranny of love.

29. Hercules. 31. Candelabra, with triangular base on which are sculptured figures of Faunus, Silenus with fruit, and a Bacchante.

*To the left*, another Candelabra in the same lightly elegant form and with the same base, presenting the story of Apollo and Marsyas: on one side is Apollo after his victory, leaning

on the lyre; on one Marsyas bound to a tree on which is hung the flute in whose music he endeavored to rival the God; his Scholer Olympus, mourning over his fate before him; on another the Scythian who was to execute the sentence of Apollo, and prepares his knife for flaying Marsyas. This was disinterred at Otriculum, now Otricoli, in Umbria.

38. Bacchus. 42. Castor and Pollux, fragment of a group, the heads wanting.

45. Female Faun or Satyr.

46. Vase of *Serpentina di Genova*.

48. Cinerary Vase of Egyptian *granitello*.

49. Child running away with a bunch of grapes, which he seems to have stolen.

50. Vase, Etruscan in form, of the porphyry called *serpentino bigio*.

52. Faun sleeping on his nebris, the head crowned with pine, one arm resting on a wine skin — sculptured in green basalt.

57. Genius or Cupid.

60. An admired Torso, supposed to be of an Apollo. 63. Fragment believed a copy from the celebrated Faun of Praxiteles.

65. Faun, a small figure seated —

69. Vase of a most rare jasper called *Lisimaco*, spotted with lapislazuli. — The vase on the other side the entrance is of green *breccia* of Egypt, containing particles of various precious stones.

The vases in these halls may be dwelt on generally, though *all* deserving close examination. Constituting a form of art in themselves,



they bear evidence to that principle of applying the Beautiful to all things, so marked in the genius of the ancients. More vague in the impressions left by their luxuriant arabesques, delicate tracery and grouped figures, they are like the dream of which Statuary is the reality. — The generalities, rather than specialities, of impression received from them have been reunited, with classic feeling, in a lyric by Keats, called “Ode to a Grecian Urn”. Most of the vases before us served to adorn Villas, Thermæ &c. but had their more appropriate uses originally: the *Cratera* held wine and water mixed, to be poured out in vessels to the guests, and was placed in Temples for the sacrificial banquets — those of marble or terra cotta, instead of silver, in the more rustic sanctuaries. Such a *Cratera* is mentioned (Odyssey XIII) in a grotto dedicated to the nymphs in Ithaca. As well as the cinerary and lachrymal, vases of balsam for pouring over the ashes used to be placed in tombs; and these are at times sculptured on the apex of the larger alabaster vases, many of which were receptacles for ashes. Those destined for wine are recognised by their Bacchic ornaments.

### 2nd Division.

Vases of a beautiful and rare porphery called *serpentino nero* stand on each side the entrance.

71. Child wrapped in a mantle, probably an allegory of Winter. 74. Satyr drawing a thorn out of the foot of a Faun, having served as ornament to a fountain, — a little group of much

expression, believed to be a copy from the Greek.

75. Satyr, a small figure of grotesque character.

78. Genius of Summer with fruit and corn.

79. Vase of white marble on a basement with reliefs by Franzoni, intended for the support of the Herma of Tragedy in the Circular Hall, and with appropriate symbols.

80. Cupid with bow and quiver.

81. Diana of Ephesus, a monument of Asiatic idolatry found at the Adrian Villa. The Ephesians worshipped her as the Nurse of all living creatures, as the mystic personification of Nature and Earth. On the head is the disc, or nimbus, given to the figures of Deities and Emperors—with Diana probably the symbol of the moon. She has 16 breasts, implying that all living things received support from the Goddess, or because that number was the hieroglyphic of propagation. She wears a lunar necklace covered with glands, the first food of savage people. On the breast are the zodiacal signs and four female figures with crowns and bows, believed to be the Hours and Seasons who attended Diana. The whole Statue is covered with figures in relief: those on the disc winged, as being in the sublimer part; on the shoulders lions; and other animals in the lower part, which is swathed with bands, symbolic of the phases of the Moon, or representing the fillets of Ceres. Flowers and bees are sculptured on the flanks, and two figures of women, terminating in scaly coils, imply that even

monsters were the children of Diana. The extension of the worship of the Ephesian Goddess may be inferred from the Acts of the Apostles (chapter XIX); and it is well-known how the Oriental forms of idolatry were adopted in Rome during the struggles of declining Paganism, in the effort to revivify it by novelties of worship or interpretation.

82. Sarcophagus with a group called by Winckelmann the murder of Agamemnon and Cassandra, but more probably that of Ægisthus and Clytemnestra. Orestes clasping the Delphic tripod, with a sleeping Fury, is seen at the right; other Furies on the left.

83. Bacchus giving drink to a tiger, a graceful little statue.

85. Rome habited as an Amazon, with a helmet instead of the turretted crown given to other cities, and the same attributes as those of *Virtus*, or Military Valor—supposed a copy from some celebrated statue, a similar figure being found on the coins of Nero.

87. Barbarian supporting a vase on the shoulders. 88. Mercury. 89. Nymph with a vessel. 90. Urn supported by three figures of Sileni with wine-skins, out of which the waters of a fountain originally issued—found at *Roma vecchia*. 92. Philosopher, a small Statue with a book. 93. Candelabra brought from the Church of S. Costanza.

*To the left.* 96. Vase of *serpentina* of Thebes.

97. Candelabra similar to the above-named, from the same Church.

99. Portrait statue of a Child supposed to be a votive offering in a Temple to implore, or give thanks for, the recovery of the little original from illness. From the torches in each hand and the up-turned face, he appears to assist at a sacrifice, and over one shoulder is a collar of the amulets called *crepundia*, which the Greeks and Latins used to hang round the necks of children, each symbol referring to some Deity. In the *Rudens* of Plautus these are minutely described.

103. Adrian as Mars.

104. Child playing with eagle, probably Ganymede.

108. Genius of Hercules.

109. Cinerary Vase, resting on an altar with figures of the Dioscori, and a Swan allusive to their birth; below, another altar with inscription between two Genii of death.

110. Genius of Mercury, with winged head.

111. Venus Anadiomene, facsimile of the statue in the *Braccio Nuovo*.

112. Sarcophagus with the story of Protesilaus and Loodamia, which affectingly illustrates as well the idea of immortality, as that of the endurance of affection after death among the ancients — a subject one of the finest Poems in our language — the “Laodamia” of Wordsworth — has surrounded with peculiar interest. The action begins with the relief on the façade to the left, where Protesilaus takes leave of his Bride; on the front, in the first group, he lies dead, the first victim as foretold

by oracle, on the landing of the Greeks at Troy. The figure enveloped in a mantle is either the Soul, which Mercury is conducting to the shades, or the funeral Goddess Libitina. Again appears the shade, dressed only in a chlamys, reconducted by Mercury on the prayer of Laodamia, whose love has been victorious over death; and the meeting of the living and dead follows, before a portal, either that of Elysium, or of the Palace of Protesilaus. Laodamia is again seen on a couch in the deepest grief, an old man, the father of her husband, sitting near. She stretches her arms towards a figure, either the departing shade, or the Goddess above-named. The bacchic instruments of music lying near the couch, imply an intended funeral Sacrifice; and an *ædicula* of Bacchus, with a thyrsus and mask, is in the back-ground. In the last group on the front is the deceased reconducted by Mercury to the bark of Charon, to whom he seems to be offering an obolus. On the other side are the punishments of Ixion, Sisyphus and Tantalus, in the infernal regions.

113. Cupid with attributes of Hercules and Bacchus.

114. Cinerary vase on a basis with reliefs by Franzoni, intended for the Herma of Comedy. 117, 118, Two children pouring water into vases, both having served as fountains, the first resting on a cinerary of great interest, on one side of which are 3 children, the central winged, holding a butterfly and a vessel; on the other

sides are also children, one with a bird and bunch of grapes, the other girded as a minister of Sacrifice, and leading a pig, the victim to Ceres or Bacchus. This last may represent the mortal who sacrifices to the Genii of death; and the butterfly and bird are symbols of the Soul.

119. Ganymede borne to heaven by the eagle, believed to be a copy from the celebrated bronze by Leocares, the Athenian, and most beautiful as a composition. The manner in which the eagle holds the boy, the talons clasp- ing his sides over the drapery interposed in carefulness not to inflict pain, is exactly de- scribed by Pliny in speaking of the work of Leocares. The buoyancy of the figure, as if just soaring aloft and spurning the ground, is admirable; but in execution this copy is inferior.

✓ 120. Tripod of a most precious alabaster, red with diaphanous veins.

122. Cupid stretching his bow.

### 3d Division.

The marbles here, as well as the small frescos of Bacchic dancers, were all bequeathed to the Museum by the Duchess of Chablais, daughter of Victor Amadeus of Sardinia, and found at Tor Marancio, beyond the Porta S. Sebastiano.

124 Double Herma of Bacchus and Libera, the name given to Ariadne after her marriage with the God.

125. Portrait statue.

127. Head of Ariadne crowned with vine.

130. Fragment supposed to be Isis and Harpocrates. 133. Silenus riding on a goat. ✓  
 134. Sophocles. 136. Laughing Faun. ✓  
 137. The Goddess Libera, a colossal statue.  
 138. Rilievo of the interior of a corn or oil Merchant's shop, a table with an inkstand, a number of sacks &c. introduced.  
 140. Herma of Socrates.  
 141. Colossal Bacchus, (found with the Libera opposite) a tiger beside him and a Silenus-mask, resting on the mystic cista, or sacred chest.  
 143. Head of a Flamen.  
 146. Sarcophagus of a child with Genii at the games of the Circus.  
 149. Bacchus with a vase and grapes, a statue of most graceful design. Thoughtfulness is blent with youthful delicacy in the countenance, whose expression is at once gentle, and elevated, like that of one conscious that a high destiny awaits him, and therefore serious beyond his years.  
 153. Another Bacchus with the thyrsus, giving drink to a tiger.  
 155. Herma of Bacchus and Libera.

#### 4th Division.

On each side the entrance are vases of *Verde di Ponsevera*; within the orifices two most graceful Candelabra, from the Churches of S. Agnese, and S. Costanza, with Arabesque ornaments and Genii.

158. Genius of death with the inverted torch, and a Crown of flowers round the neck. It

was the opinion of Herder that similar figures were only Genii of Sleep, placed on sepulchres, to soothe the imagination by the idea of eternal repose as the state of the dead.

160, 1. Bacchus and Ariadne, the latter probably represented as deified, and crowned with vine as the Bride of the God. An expression of gladness and seriousness is interesting in her countenance; the draperies have much elegance.

162. Victory, a figure leaning on a trophy, one foot resting on a rostrum—a Goddess worshipped as Protectress of Rome till the close of the IV century of our era.

✓ 163, 5. Two figures of Silenus.

166. Candelabra with shafts of palm-leaves, and symbols of Diana on the base.

✓ 168. Roman Matron vested as Polymnia.

170. Mercury. 172. Little statue with a nightcap, called the God of Convalescence.

173. Sepulchre in whose rilievo the subject is similar to that numbered 37 in the portico adjoining the Cabinet of Canova: Bacchus discovering Ariadne after her desertion.

Illustrations of ancient belief on the profoundest questions, are amply supplied in the sepulchral monuments here. In the greater part the imagery recalls the pleasures or efforts of the present life alone—the future is never implied, whether it was, as conjectured by a Poet,

—that the mourner sought

In these rich images of Summer mirth'

These wine-cups and gay wreaths, to lose  
the thought

Of our last hour on earth;



or because the ideas of another state were vague and little influential. It is remarked by Chateaubriand that in the Elysium of the ancients, Poverty, Infancy, servitude, and obscure sorrow (that is, the great majority of the human race) had no part—the place was reserved for nobler Dead—the sage, the poet, the warrior. Yet consolatory meanings are conveyed in some of these monuments, of which this is an example. All reference to the mysteries of Bacehus on the Sarcophagi—which alone were allowed, with such devices, to the initiated,—implied belief in the doctrine of another life therein taught: this is signified in the figures of Bacchante dancing in extacy before the sacred vessels, and in Bacchus when he appears, as common lord of the sensual and lower world, brought into the mystic service of the upper—as in his union with Ariadne, who, deserted by Theseus (the hero whose glory rendered him an emblem of the Sun) passes into the hands of the infernal Dionysos, that is, to a shadowy, if painless existence (for this interpretation see the work compiled by Bunsen on Rome). The gentle awaking of the soul from death, is affectingly expressed in the groups of Bacchus approaching the sleeping Ariadne, and Diana visiting Endymion. In other sepulchres, Eros appears, victorious over Anteros, leaning on the urn of Psyche and gazing on a mask, emblem of the mortal tene-ment; or Griffins and lions guarding the fire that represents the Sun, the Source and ultimate

home (according to one theory) of the Spirit which had migrated through the stars till purified; Eros without wings, sporting amongst winged children, allusive also to the transmigration; the head of Medusa with lions or Swans, implying the opposite paths of light and darkness; marine creatures, the voyage to another world; the lifted torch, the passage to the shades. It may be questioned whether the stories of Alcestis and Laodamia, on Sepulchres, were rather expressive of the grief of separation, or trust in an affection surviving it.

176. Dancing Faun. 177. Aged Fisherman.

179. Vase with Bacchic figures; below an altar on which are sculptured the Danaids and Ocnus (with the ass) undergoing punishment in the shades.

180. Infant Mercury. In the Homeric hymn Mercury is described stealing the oxen of Apollo, when being seen by an old laborer, he enjoins silence as to the theft—this archly expressive little statue is believed to illustrate the passage. 182. Terpsichore.

183. Son of the Emperor Macrinus.

184. Antioch with the River-god of the Orontes at her feet, said to be a copy from a work by Eutychides, the pupil of Lysippus.

187. Candelabra divided into terraces of oak-leaves with glands on each border; reliefs on the basement representing the combat of Apollo and Hercules for the Delphic tripod, in the early Greek style, called improperly Etruscan. This magnificent work is probably a copy from

one of the Greek candelabra which were celebrated at a very early period in the history of Art. It is supposed, from the reliefs, to have been dedicated in the Temple either of Apollo or Hercules, an appropriation common with that of many such pieces of sculpture. The candelabra was not only necessary for illuminating Temples, always without windows, but had its religious meaning as a symbol of the Sun, whilst the use of lights in the worship of the Gods had various applications. They passed into the Christian Church authorised by holy writ, and in conformity with the figurative language of the East; and Constantine placed some of the Candelabra of this collection in the Basilicas founded by him, whilst the antique vases were converted into baptismal founts in several of those Churches. We are reminded by the monument before us, of the origin of the Candelabra in altars (whose form is almost invariably preserved in their bases) for burning wood to illuminate houses: these, to diffuse and soften the light, afterwards received the addition of a stem, whose form was early taken from the columns in Egyptian architecture; but at a later period a flower called the *balaustrum* (hence balustrade) was adopted by the Greeks as a model for these stems, which is seen sculptured in many of their reliefs. Being of medical properties that flower was sacred to Apollo, and therefore more suitable to these objects of religions application. The division of the Candelabra thus into compartments was oriental.

The one on the opposite side the Hall, is a cast whose original is at Paris.

191. Actor with comic mask, supposed to be in the part of some slave, or other person, who has stolen a ring (which he holds in the hand) and seats himself on an altar for refuge, having put a sacred crown on his head in the same purpose — such crowns are said in an ancient Comedy to have protected slaves from punishment.

193, 4, 5. Children playing, supposed to have formed a single group—the one with the swan has much vivacity and pretty petulance.

197. Comic Actor.

198. Vase resting on an altar with relief of a group of departed souls passing to the bark of Charon.

203. Genius of Death. 200. Apollo Citharædus, or Hippolytus as the Sun-god Virbianus, under which name he was worshipped after being restored to life. A head of Diana has been given by the restorer to this curious statue.

204. Sarcophagus with the story of the children of Niobe, admirably sculptured and with a unity of effect, in multiformity of parts, most finely tragic.

205. Statue of an Emperor.

206. Vase of Oriental alabaster called anciently "honey-colored", in Italian *Cotognino*.

208. Roman youth in the *toga prætextilis* with the bulla hung round his neck, conjectured to be Marcellus, but solely on the authority of

a line describing that favorite of Augustus, by Virgil:

*Frons læta parum, et dejecto lumina vultu.*

Two graceful figures of children stand on each side.

210. Vase with Bacchic dance on a basement with three allegoric figures: Rome holding a Victory; Sicily, a female bust with the *Triquetra* (three limbs extending from her head like rays, allusive to the triangular form of the Island) and Palermo with a palm and ears of corn. — Several figures of children — one sleeping in an attitude prettily expressive of childish restlessness — follow on this side.

215. Female with a diadem, supposed to be Fortune.

#### 5th Division.

222. Young Virgin victorious at the Elia games in honor of Juno, at which girls ran for a sixth part of the ordinary Olympic stadium. The dress is exactly as described by Pausanias in those competitors.

224. Nemesis, a small statue.

227. Diana *succinta* for the chase.

231. Comic Actor, found at Præneste.

233. Statue of Ceres, the head a portrait of some Imperial lady.

234. Candelabra of spiral form, with Jupiter, Minerva, Apollo and Venus on the base, found at Otricoli. Two doves on the shaft are supposed to refer to the Dodonian Jupiter.

235. Vase of granite called *Pietra Braschia*, because first brought to Rome by order of Pius VI (Braschi).

237. Candelabra with foliage, masks and birds each having an insect in its beak, of exquisite workmanship.

238. Statue with a diadem and patera, called Juno.

✓ 239. Vase of *serpentino verde* on a support of precious jasper.

240. Ethiopian Child with instruments for the service of the bath.

243. Ganymede with the eagle.

244. Genius of Hercules with a wine vessel.

245. Vase with reliefs of marine Deities and monsters, one of the most beautiful in this superb collection.

248. Lucilla, wife of Lucius Verus, a Statue finely draped.

249. Vase of black porphery, and altar with the figures of Mercury and other Deities.

#### 6d Division.

/ 250. A superb cratera with figures of Neptune and sea-monsters.

251. Genius of Death.

253. Sarcophagus with beautiful relievo of Diana visiting the sleeping Endymion, who lies in the bosom of Sleep represented as a bearded man. Above is a Naiad, indicating the wooded mountain of Latmos where the scene takes place. Cupid with a torch leads the Goddess, and two other winged children, probably

Lucifer and Hesperus, attend her, one remaining in the chariot she has left. The winged female may be either one of the Hours or Victory. Above is a child representing the Genius of Egypt; and Ceres, a small statue, the draperies of much grace and dignity.

254. Mars. 256. Silenus with a wine-skin, having served for a fountain.

257. Ganymede with the eagle, a statue of fine outline and a haughtily graceful character, as if exulting in his translation to the skies. It is believed a copy, not of first-rate execution, and was found in one of the Roman colonies, where the Arts never rose to development as high as in the Metropolis.

259. Dancing Faun.

261 Paris in the Phrygian cap and chlamys.

✓ 262. Fragment of a figure of Saturn in *pietra di monte*, a stone most unyielding to the chisel. The veil, a part of which is visible, has mystic significations in the figure of Saturn,—the obscurity of antiquity, personified in him, or his concealment from the search of Jupiter in Latium.

264. Son of Niobe, mutilated figure, in which the expression of terror, is reconciled with grace, and singularly happy.

265. Shepherd with a lamb. 266. Vase with Bacchic Genii in sportive attitudes.

268. Vase of the Egyptian stone called *granitello bigio*.

269. Sarcophagus with the rape of the daughters of Leucippus by Castor and Pollux.

The marriages of the Dioscori with those maidens, are sculptured on the sides. Above is a Phrygian soldier fighting on his shield, a figure displaying much knowledge of anatomy, and believed, from the style, to be copied from a bronze; also a small figure called Phocion, resembling the statue in the Hall of the Biga.

271. Great Cratera with relievo of Fauns and Silenus treading grapes; and tracery of vine leaves most delicately finished.





**NIHIL OBSTAT**

**. Z. Joseph de Castellinis Pro-Censor Dep.**

**IMPRIMATUR**

**F. D. Buttaoni O. P. S. P. A. Mag.**

**IMPRIMATUR**

**Joseph Canali Patr. Constant. Vicesg.**

# ERRATA

---

<i>Page</i>	<i>6</i>	<i>for</i>	<i>bolla</i>	<i>read</i>	<i>bullæ</i>
	7		Faun		Fauns
	22		listens		listen
	33		supplicant		supplicant
	43		Persons		Perseus
	44		immensurable		immeasurable
	59		indigné		indiqué
			dens		dans
			human		humain
			chiselled		chiselled
			marbles		marble's
	71		bestrod		bestrode
	72		suis		sus
	87		expressions		expression
	93		bine		fine
			Antigoon		Antigone
			Sophoches		Sophocles
			heneful		tuneful
			presidist		presidest
			v' er		o' er
			mightly		nightly
	94		describ		describes
			ivers		rivers
			fillows		billows
	107		quilty		guilty
	124		apprehen		apprehend
	134		develops		developes
	138		Mnemosine		Mnemosyne
	139		florished		flourished
			synonym		synonyme
	182		treror		terror

*N. B.* The name "Plato" has been erroneously given to the half-Statue, No. 16, page 39 : it should be called the Indian Bacchus.









**This book is the property of the  
Fine Arts Library  
of Harvard College Library  
Cambridge, MA 02138 617-495-3374**



***Please observe all due dates carefully. This book  
is subject to recall at any time.***

**The borrower will be charged for overdue,  
wet or otherwise damaged material.  
Handle with care.**

•



**62 R76vs 1848**

Cursory notes in illustration of th  
Fine Arts Library

AZL8914



3 2044 034 162 610

62 R76vs 1848

Vatican. Museo Vaticano

Cursory notes

DATE

ISSUED TO

JA 18 68

BINDERY SHELF.

62  
R76vs  
1848

